An impressionistic painting of a winter scene. In the foreground, a person wearing a red coat and a hat walks away from the viewer. To the left, a building with a dark, textured facade and a yellow door is visible. In the background, a church with a tall, dark spire and a red roof stands against a bright, cloudy sky. The overall style is painterly and textured.

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THE ILLUSTRATED
LONDON NEWS

WINTER 1992



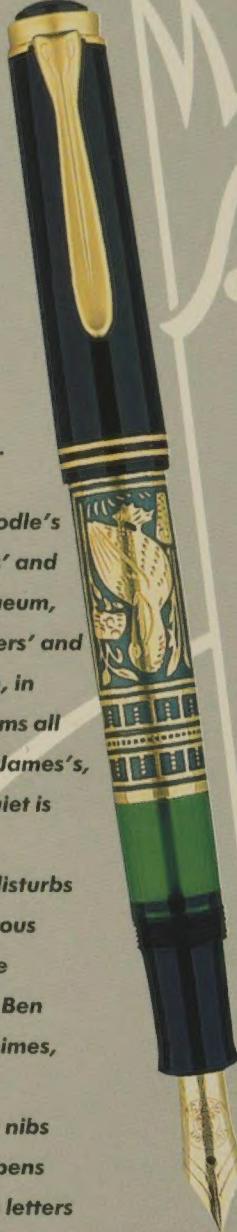
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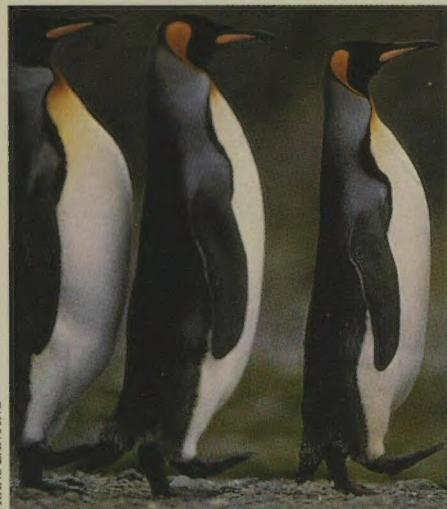
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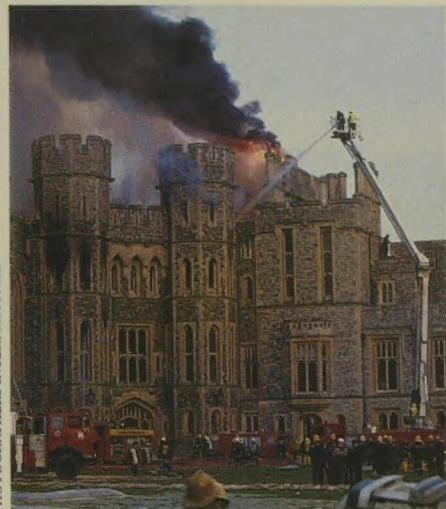
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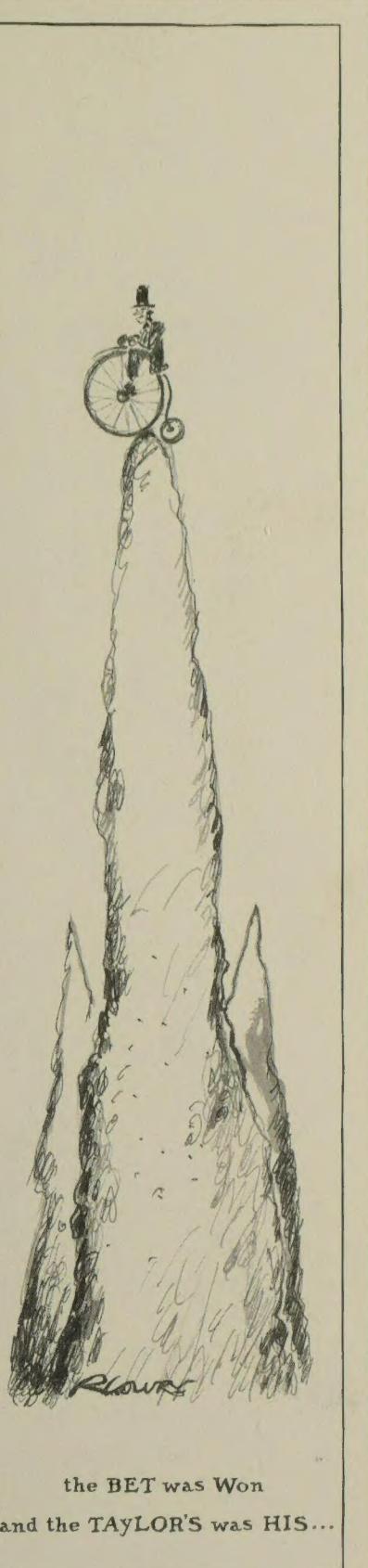
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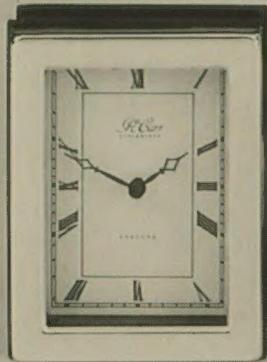


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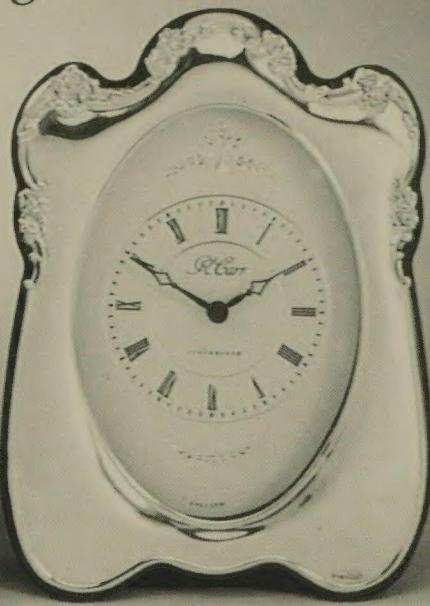
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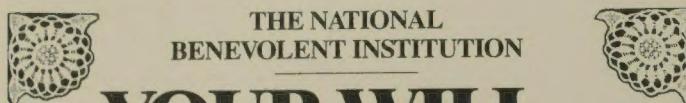
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Winter, 1992

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COVER: Detail from Gary Jeffrey's
Restaurants—Kew Road, courtesy the
Llewellyn Alexander Gallery.

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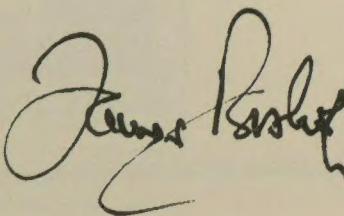
EDITOR'S LETTER

The Queen, in dubbing 1992 an "annus horribilis" during her anniversary lunch in Guildhall, made a judgment that few of her subjects will want to challenge. It will serve very well as a shorthand description of the vintage for all those who like to sit back on New Year's Eve and characterise the events of the past year. Deepening recession, more business failures and constantly rising unemployment have made it a miserable year for many. Coal mines, ancient regiments and long-established hospitals are among many enterprises still facing closure. That Black Wednesday in September caught the Government in disarray and forced it, for good or ill, to change its economic policy, though not its chancellor of the exchequer. The process of European integration, which is dividing both major political parties, is sapping the sovereignty of Parliament. The Church of England is threatened with schism following the General Synod's vote to ordain women. We have even lost *Punch*.

For the Queen there are other, more personal, reasons for affixing the royal seal of disapproval on 1992. It is the 40th anniversary of her accession, and should have been a time of celebration and thanksgiving. Instead there have been continuing sadnesses. Her daughter, the Princess Royal, was divorced. One son, the Duke of York, has separated from his wife. Another, the Prince of Wales, is enduring a marriage that all too plainly has run into difficulties. All these family sorrows have been endlessly reported by the media, which have not always taken the trouble to distinguish fact from fiction, truth from gossip, nor bothered with the conventions of privacy. These personal pressures were aggravated for the Queen last month by the fire at Windsor Castle, her favourite home, to which she referred in her Guildhall address.

In a way which perhaps no one can have expected, the fire changed public attitudes. Sympathy and concern rapidly turned into criticism when Peter Brooke, the national heritage secretary, announced that the nation (meaning the taxpayer) would meet the cost of the repairs to the castle. As it belongs to the state this was no more than a formal acknowledgement of responsibility, but it provoked an unprecedented public response. Earlier murmurs suggesting that it might be a good idea that the Queen should, like her subjects, be called upon to pay taxes seemed suddenly to become a roar of popular demand. As it happens (though we were not told about it at the time) the Queen had already suggested to the Prime Minister last July that she would be willing to pay tax, and take on some of the payments for her family currently made under the Civil List.

This demonstration of the Queen's alertness to national sentiment, and her practical response to it, should restore a confidence in the monarchy that had to some extent been eroded by what has been going on around her. In her Guildhall speech the Queen acknowledged that the monarchy, like other national institutions, had to expect to be questioned, and that such questioning could serve as an effective engine of change. What she did not say, but we can, is that any contemplated change must recognise the essential role that the monarchy plays in our particular form of parliamentary democracy. Disconnect that, and we destroy the basis of all our freedoms.



NELSON'S COLUMN MANAGING OUR HERITAGE



last "as long as it takes", with nothing to happen before April, 1994. Money may be available to help poorer boroughs to cope at first, but Miss Page does not know how much or from where it would come.

"An awareness of the value of conservation, the need to invest in it and recognition of the need for conservation and urban design skills must permeate the thinking of planning departments, and committees, if general improvements to the historic built environment in its wider sense are to be achieved and sustained. This can come only from conservation forming part of the council's mainstream in-house activity, supported by external advice. In London, as elsewhere, the primary responsibility for conservation should lie at the local level, in the boroughs," the document says.

John Earl, now director of the Theatres Trust, which has not yet responded formally to the paper, was a member of the unit for 30 years up to the end of its GLC days. Privately he fears for London region's 80 staff. "Saying London region won't be dispersed is like saying the pits won't close," he says. "This is a department which has been built up over almost a century, and is a group of men and women with different skills who work in perfect harmony together. How can that kind of expertise be reconstituted 33 times?" Mr Earl is a member of the committee for the Future of London's Architectural Heritage, a pressure group set up as a result of English Heritage's proposals.

Lord Rippon was the environment secretary in 1973 who put preservation orders on 230 Covent Garden buildings to save the 250-year-old market buildings from demolition. He said: "There is certain to be conflict of interests in local councils having responsibility for historic buildings and being the planning authority."

Some boroughs, including Westminster, are sanguine, even eager, about the coming changes, but others are frightened. Stephen Wray, director of leisure for Southwark, one of London's richest boroughs in terms of architecture but one of its poorest financially, said Southwark was already hard-pressed with trying to avoid charge-capping and having its capital expenditure controlled by central government.

Southwark has 1,600 listed buildings, nearly all of them Grade II. Its conservation officer, Zoe Heffer, finds it hard to keep the borough in line with its present legal responsibilities.

SIMON TAIT

Heritage's chairman announces a new strategy: staff cuts and a handover of guardianship for many properties.

The press, it seems, was to blame for the furore which surrounded the announcement of English Heritage's new strategy. Two days before the October press conference the *Evening Standard* published a "leak" which said that English Heritage would dispose of 200 monuments and buildings in its care. Bodies such as the National Trust were incensed because they had not been consulted about intentions for jointly-managed properties, and even the commission's own ancient monuments advisory committee has apparently not been part of the discussions.

Jocelyn Stevens, the chairman, with Peter Brooke, the heritage secretary, beside him, began his announcement of the document, "Managing England's Heritage", by attacking the press. Then he outlined the strategy. The management of half its properties was indeed in question, and a quarter of its 1,600 staff would eventually go; 180 voluntary redundancies were sought by March, 1993.

The commission's properties would be divided into three categories of importance. Most would fall into the third category and would be passed to local management "wherever possible, after full consideration and negotiation to ensure their proper care," Mr Stevens said. In London all Grade II buildings would be passed to local authorities as elsewhere in England.

Nevertheless, the next day's news stories were peppered with words such as "sell off", "shed" and "privatise". The chairman was attacked in both Houses of Parliament, and not for the first time—he had taken up his post in April after completing a controversial seven-year transformation of the Royal College of Art. "The coverage was dominated by scare stories based on misinformation and misapprehension", said Jennifer Page, chief executive of English Heritage. "There is no

question of our getting rid of sites. We are talking about changing management, not responsibility." Urgent meetings were called with the National Trust, AMAC and other bodies to mend fences. But fears have not been allayed, particularly in London.

John Gorst, the MP for Hendon North and a member of the new Commons select committee on national heritage, was at the October press conference and voiced his dismay then. A month later he said: "This is a retrogressive step."

English Heritage took over the Greater London Council's buildings and monuments division in 1986 transforming it into its London division. Now entitled London region, it has responsibility for not only Grade I and Grade II* buildings, as elsewhere, but Grade II as well. Of the 34,420 listed buildings in Greater London, more than 92 per cent are Grade II. They include the Tate Gallery, the Mansion House, all the Shaftesbury Avenue theatres, Billingsgate Market, Alexandra Palace and Covent Garden Market. Winchester Palace, an extraordinary 13th-century survival near London Bridge station, is an ancient monument that will be handed over to Southwark.

When English Heritage was taken to task by the National Audit Office last year for inefficiency and sloth, its one element singled out for praise was the London division (now London region). Dispersing this group of archaeologists, architects, historians and draughtsmen is not part of English Heritage's proposal, which is merely to stop monitoring Grade II buildings in London, and cease being involved in conservation areas consent applications except when substantial demolition is intended.

Individual consultations with the 33 London boroughs have begun and will



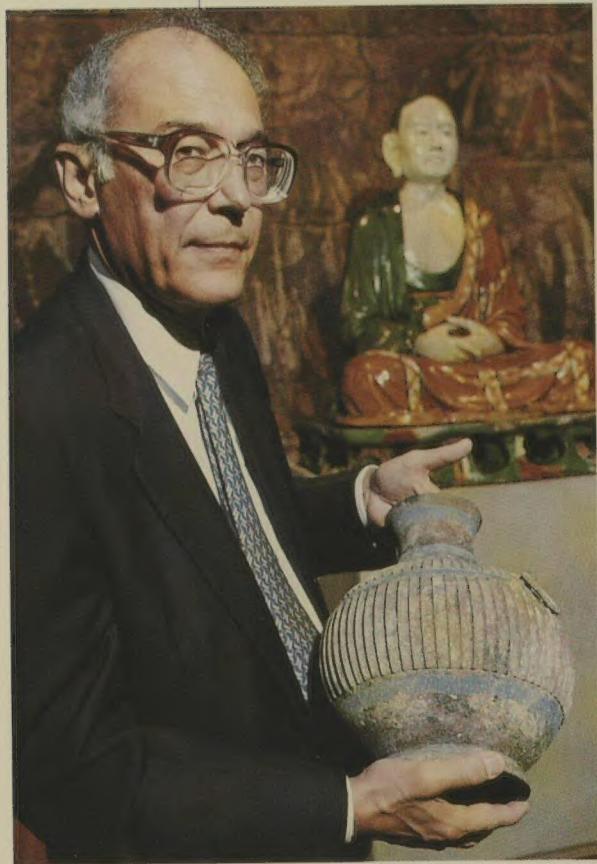
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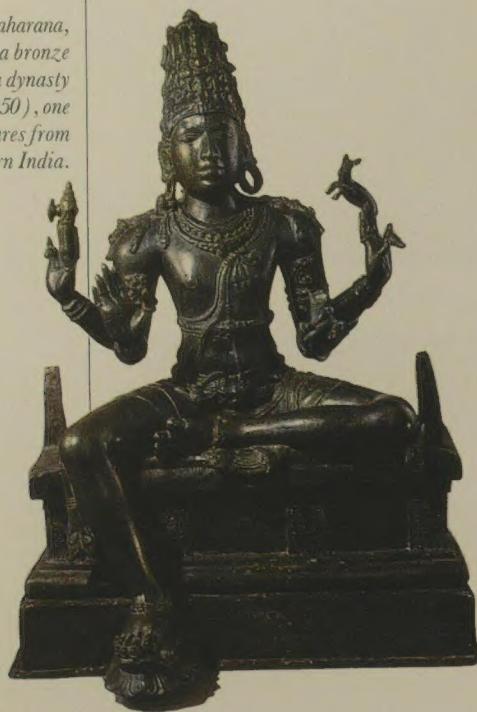
NELSON'S COLUMN

ORIENTAL OOMPH



Joseph E. Hotung, above, a quiet businessman from Hong Kong who gave £2 million to the British Museum to create a new oriental gallery, below right.

Shiva Vishapaharana, right, a bronze of the Chola dynasty (c AD 950), one of the treasures from southern India.



VII Building—which is farther than Linford Christie had to run to gain his Olympic title—and houses, in appropriate elegance, the treasures of the museum's oriental collection.

The displays are divided into two sections, the eastern half comprising the arts of China and the western end devoted mainly to the development of Buddhism and Hinduism in India and south-east Asia. Religion and politics have linked the subcontinent and south-east Asia for some 2,000 years.

Chinese culture in the same identifiable written form has survived for more than four millennia, and the exhibits at this end of the gallery trace its history from Neolithic times through the first dynasty, the Shang (about 1600-1027 BC), to the great Song (dating from AD 960, the Yuan (which followed it in 1280) and the Ming (1368-1644) dynasties to early modern history. A Ming wall-painting of three Bodhisattvas and a group of Buddhist temple figures stands proudly on the eastern wall, in front of which are the striking sculptures of a Luohan, one of the disciples of Buddha, from Yixian, in Hebei province, and a fat, smiling monk from Henan.

An eye-catching case in the centre of the Chinese section encloses distinctive pottery camels and a group of *sancai* glazed pottery figures thought to be from the tomb of a Tang dynasty government official who died in AD 728. This rather important person was provided with four guardian figures, two in the shape of fabulous animals and two in the form of heavenly kings.

Equally impressive, though rather

less dominant, in the Chinese section is the wealth of strong colour and elegance of design exhibited in domestic implements from all periods. They were made from a wide variety of materials, including bronze, porcelain, lacquer and jade, often by sophisticated techniques. Some of these domestic items illustrate methods of mass production that date back to the Bronze Age.

In the middle section of the gallery, amid a glitter of gold, are some of the great sculptures from medieval India, including the bronze figures of Shiva Vishapaharana and Shiva Nataraja from the Chola dynasty. Shiva is a supreme deity with many talents, as demonstrated by the fine stone carving of Shiva as teacher (Dakshinamurti) and by the bronze Nataraja, which shows him as Lord of the Dance. This graceful figure is surrounded by a halo of flame, one of his four arms wrapped with a bracelet of a defeated snake and one of his two legs firmly treading on the dwarf of ignorance.

At the far end, in a separate section behind glass doors, stand some of the glories of the collection, the Amaravati sculptures, which we have not been able to see previously. They comprise more than 100 carved stone slabs from the Great Stupa, a domed monument built at Amaravati, in Andhra Pradesh, in the second and first centuries BC to house the relics of some unknown Buddhist dignitaries. When Buddhism declined the stupa was allowed to collapse and its stones gradually became buried. The sculptures were lost until rediscovered in 1797 by



BRITISH MUSEUM



Shiva Nataraja, left in his role as the Lord of the Cosmic Dance, and, far left, a detail of the Assistant to a Judge of Hell (Ming dynasty ceramic).



Colonel Colin Mackenzie, the first surveyor-general of India, and in 1845 were excavated by Sir Walter Elliot, a scholar and civil servant in Madras.

In this environmentally controlled display, which has been made possible by a gift from the Japanese newspaper *Asahi shimbun*, the stones have been mounted on the wall up to a height of

15 feet, to convey something of the effect they must have had when erected around the walls of the great monument.

The refurbishment of the whole gallery, and redisplay of the stupendous treasures it contains, was paid for by a £2 million donation from a quiet Hong Kong businessman, Joseph E.

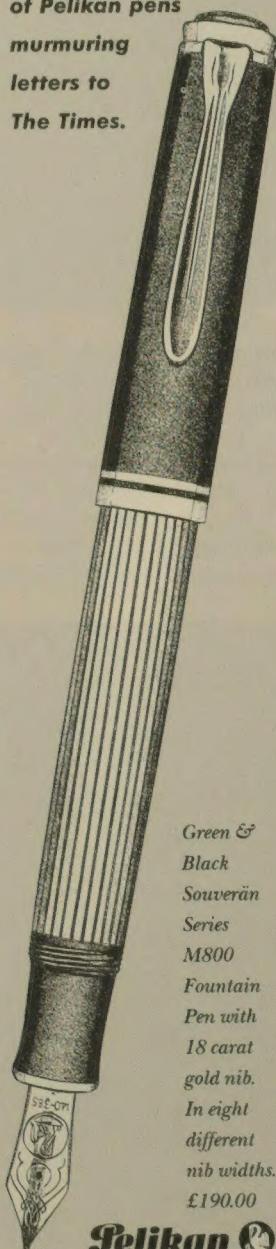
Hotung. He is reported to be pleased with the way his money has been spent, and no one visiting the gallery, now appropriately named after him, is likely to disagree. He has enabled the museum to demonstrate that it knows not only how to look after its possessions but also most enticingly how to display and explain them.

Amaravati sculpture of elephants at the Great Stupa, now displayed in an environmentally controlled area dominating the Indian end of the fine, new oriental gallery.

*P*n Boodle's

and Brooks' and
The Athenaeum,
The Travellers' and
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writing rooms all
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rigorous quiet is
the norm.

No sound disturbs
the ponderous
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distant Big Ben
morning chimes,
and the
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of Pelikan pens
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NELSON'S COLUMN TORN FROM LIFE



King Edward VIII
in the uniform of
the Welsh Guards,
painted from a
photograph but with
some uncertainty
artistically added.

Tearing pages from the book of life was the artistic ambition of Walter Sickert, and the Royal Academy is currently providing an opportunity to judge his success. The large exhibition, which runs until February 14, marks the 50th anniversary of the artist's death and comprises 134 paintings borrowed from public and private collections all over the world. Their subjects are drawn mainly from the theatre and music-hall, and also include squalid interiors and portraits based on newspaper photographs.

His choice of subjects, and what was then regarded as an aggressive and coarse manner of painting, seemed deliberately perverse and shocking to the British public of Sickert's time. Certainly his methods, strongly influenced by his friend Degas, were a challenge to the gentler style of English painting in the late 19th and early 20th

centuries. "Taste is the death of a painter," he once wrote. "He has all his work cut out for him, observing and recording. His poetry is in the interpretation of ready-made life."

Sickert's search for life took him to music-halls, such as the Old Bedford in Camden Town, where he painted several versions of the crowd in the gallery. Here, too, was set his *Little Dot Hetherington* showing the artiste singing "The boy I love is up in the gallery", first sung in London by Nellie Power. Sickert's music-hall paintings were received with hostility. When he submitted his *Gatti's Hungerford Palace of Varieties* to the New English Art Club in 1888 his colleagues accepted it with reluctance, and when exhibited it provoked angry reviews. The critic of *The Artist* commented that the painting embodied "the aggressive squalor which pervades to a greater or lesser extent the whole of modern existence."

At the time Gatti's was very popular. It cost two shillings for a seat in the stalls near the chairman's table and sixpence for a place at the back of the theatre, with half the ticket price being returned in drink. In her article in the Royal Academy's catalogue Anna Gruetnner Robins quotes the remark of an *habitué*, W. R. Titterton, "Middle classes and working classes got drunk like brothers and sisters". She notes, too, that Rudyard Kipling was a nightly visitor during the 1880s.

Sickert also recorded life with a series of unglamorous studies of nudes sprawled across iron bedsteads in seedy rooms, and in a series of Camden Town murder paintings. The interiors of this period, though sometimes hinting at violence, are mostly of more humdrum activities: *Off to the Pub*, *Summer Afternoon* or *What shall we do for the Rent?*, and *Ennui*.

Later in life Sickert worked increasingly from photographs, recording such incidents as the arrival of long-distance aviator Amelia Earhart, King George V talking to his racing manager at Aintree, and Edward VIII during his brief period as king. One, based on a photograph by a freelance cameraman, shows Edward in the uniform of the Welsh Guards, of which he was colonel-in-chief, wearing on his arm a mourning-band for his late father. In capturing this fleeting moment Sickert's skilful portrayal of the king's hesitancy proved remarkably prescient. The painting became one of his most celebrated later works, and is one of a group that shows the artist to have been as innovative and exciting at the end of his working life as he was at its beginning.

THE TOWER HILL PAGEANT



The Thames and London Bridge, seen here in a 1630 view by Nicholas de Jongh, are points of reference in the Pageant.

A new London attraction is called the Tower Hill Pageant, but a more descriptive name might be the City's first "dark ride" museum. At the street-level entrance, large, mysterious wooden figures rescued from Columbia Market in Bethnal Green entice visitors into a shopping arcade and the Pageant. A glass-walled lift descends from the daylight of the modern world through cleverly reconstructed archaeological strata to a subterranean cavern. For the next 14 minutes a "time machine" transports visitors past a series of tableaux that come to life with the aid of sound, light, music, movement and even smells to tell the story of the capital and its river.

The journey is a preparation for the Waterfront Finds Museum, where more than 1,000 artifacts recovered from the Thames foreshore are displayed. Push-button technology and computer animation explain how scientists interpret the finds. The ride and tour of the museum take an hour.

The Pageant was developed in vaults beneath the Mazawattee warehouse site, behind the church of All Hallows-by-the-Tower, by the Culverin Consortium in association with the Museum of London. The museum supervised the accuracy of the tableaux and commentary, and can now display objects for which there was no room at its London Wall building.

To present 2,000 years of history in less than 15 minutes is a daunting task, so the ride concentrates on the Thames and the port of London. Visitors see first a marshy river bank where animals and wildfowl forage. Men speaking in Latin are heard and a Roman officer is glimpsed issuing instructions to the legion constructing the first, wooden bridge. Within 50 years Londinium, the town they establish on the north bank, becomes the largest in the land.

A familiar smell pervades the time-car as it travels west beyond the ruined walls of the city abandoned by the Romans. Fish are being sold on the

beach in Saxon Lundenwic (London port), a market in the area of the present Strand. The Viking and Norman invasions are followed by the stench of the Great Plague of 1665 and the sound of London burning a year later. A busy coffee-house in the mid-18th century and the expanding docks illuminated by a fireworks display to celebrate the opening of Tower Bridge 100 years ago are seen next. Searchlights scan the sky and enemy bombers drone overhead to conclude the ride.

Moving on to the walk-through museum, visitors see an analysis of the evidence on which the ride is based. Artifacts recovered from the Roman and medieval waterfront are attractively shown in two galleries.

A full-scale replica of a Roman-Celtic ship excavated 30 years ago at Blackfriars gains added authenticity with the knowledge that the cargo of stones in the hull was in the original boat. A video explains how the reconstruction was achieved, and another illustrates how a Roman quay of c AD 225 was freeze-dried. A large revetment found at Billingsgate in 1982 gives an accurate picture of the timber river walls between 1189 and 1234, and computer graphics outline the process of tree-ring dating.

A skeleton found under the Royal Mint a decade ago was a victim of the Black Death in 1348. Another bundle of bones was of someone who died in the Great Plague. The skeleton of a Saxon woman, who died aged about 30, was discovered buried next to Vintners' Hall in Lower Thames Street in April, 1991, and is due to go on show in 1993. The hole in her skull may be the result of a blow which killed her or it could have occurred after burial.

The physical defects of our ancestors have been ascertained by a number of finds. A pair of spectacles fashioned from the ankle bones of a bull and held together with an iron rivet were in use c1440. Leather shoes decorated with elaborate designs or with exquisite filigree work are among the 1,500

examples of footwear excavated. From the distorted shapes and holes cut into some of them, medieval foot problems have been diagnosed. Children's shoes 600 years ago rarely fitted properly and hammer toes and corns became common complaints in adult life.

Other artifacts include ceramics, arranged chronologically with captions indicating the country of origin, which suggest that traders travelled long distances 1,800 years ago. Later, pilgrim badges, rosary beads and jewellery made from Baltic amber provide clues to the places visited by Londoners.

At the end of this fascinating new museum a video transmits an alarming message about the destruction of London's archaeological heritage. The quantity of material on show is only part of the vast hoard recovered in recent years. But, with the scaling down of the Museum of London's archaeology department, future excavations may be hit by tighter economic constraints. The treasures of the Waterfront Finds Museum may be the last to be rescued in the City for some time.

DENISE SILVESTER-CARR
□ Tower Hill Pageant, Tower Hill Terrace, EC3. Tel: 071-709 0081. Open 9.30am-5.30pm (4.30pm Nov 1-Mar 31). Adults £4.50 (£6 combined with Museum of London); children (under 16) & OAPs £2.50; family (two adults and two children) £12.

Some needlework accessories from the medieval river bank. On the cloth of c1440 are, from top left, a thimble of c1440, long spindle (1400-50), thimble (c1350), two needles of 1150-1200 and one of 1270-1350, small iron shears and a copper-alloy needle-case (both 1350-1400).



NELSON'S COLUMN

LONDON'S TASTE OF EUROPE

European union may cause bureaucrats to bicker and politicians to squabble, but in London continental cultural interchanges continue to thrive. Food is the most accessible aspect of any culture and food retailing flourishes here despite the recession. The public's appetite for good things to eat from around the world, and especially from Europe, continues unabated and the capital is well equipped to provide for it.

Britain's long-standing love affair with French food means that French wines, cheeses and butter are readily available in our supermarkets. For exceptional patisserie, however, you must venture to more specialised shops. Maison Blanc, 102 Holland Park, W11 (071-221 2494) and 27b The Quadrant, Richmond, Surrey (081-332 7041), charmingly conveys the joy and playfulness of French patisserie; here you will find exquisite pastries such as bright yellow *tartes au citron*, tiny icing-sugar-showered *cassis* tarts, crisp *mille-feuilles* as well as *baguettes*, textured croissants and prettily wrapped French bon-bons and chocolates. Seasonal specialities include chocolate

bûche de Noël, Epiphany *galette des rois*, Easter *poisson d'avril* and a range of fruit tarts during summer. Cannelle, 166 Fulham Road, SW10 (071-370 5573) and 221 Kensington High Street, W8 (071-938 1547), with its elegantly minimal window displays, offers such mouth-watering concoctions, as the chocolate-laden *prince noir*, as well as excellent croissants and breads.

The area around South Kensington forms a French enclave, fostered by the presence of the Lycée. Here the tiny delicatessen Fileric, 57 Old Brompton Road, SW7 (071-584 2967), sells featherlight croissants and a cluster of tempting cakes. Farther down the road the chocolate shop Eclair Fondant, 97 Old Brompton Road, SW7 (071-584 5505) - svelte with its black marble floors and the subtle but tantalising scent of quality chocolate stocks top French makes such as Valrhona, Maxim's and Michel Cluizel. Jeroboam's, 24 Bute Street, SW7 (071-225 2232), offers a superb selection of more than 60 French farm cheeses.

The best fresh Italian pasta is found in the heart of Soho at Lina Stores, 18 Brewer Street, W1 (071-437 6482). This delightfully old-fashioned store, established around 50 years ago, sells excellent green and white tagliatelle and tagliarini and, its speciality, pumpkin-stuffed ravioli—all made freshly on the premises. Here, too, you find staples such as Arborio rice, chunks of Parmesan cheese and aromatic fresh basil, rosemary and Italian parsley. Round the corner the deservedly popular I. Camisa, 61 Old Compton Street, W1 (071-437 7610), offers particularly good olives (smothered with garlic, herbs and olive oil), an extensive range of Italian salamis and a choice of olive oils. For fresh truffles, porcini and other wild

mushrooms favoured by Italians visit Carluccio's, 28a Neal Street, WC2 (071-240 1487), knowledgeably run by fungiphile and restaurateur Antonio Carluccio and his wife Priscilla.

The capital's Spanish and Portuguese influences are found primarily in west London, although Products From Spain, 89 Charlotte Street, W1 (071-580 2905), is a useful central exception. Here you can buy excellent *chorizo* for making paella, and even the dish in which to make it. R. Garcia & Sons, 248 Portobello Road, W11 (071-221 6119), is a much larger concern—really a Spanish supermarket with an appropriately comprehensive stock including meats, cheeses, *bacalao*, tinned seafood and an extensive range of *turrón* at Christmas. Maison Bouquillon, 41 Moscow Road, W2 (071-727 4897), with its enticing pastry counters, offers the chance to sample Spanish goodies such as aniseed-flavoured *huevos*, deep-fried *pepito* and the inevitable *flan*. For the delicious cakes and pastries beloved of the Portuguese, visit Lisboa Patisserie, 57 Golborne Road, W10 (081-968 5242) and in particular try the delectable *pastel de nata*, rich, lemon-tinged egg custard in a light pastry case. Portuguese staples such as *bacalhau*, sausages and pulses can be found across the road at Lisboa Delicatessen, 54 Golborne Road, W10 (081-969 1052).

For food from Germany and Holland turn to London's famous food halls at Selfridges, Oxford Street, W1 (071-629 1234) and Harrods, Knightsbridge, SW1 (071-730 1234). Among their huge range from around the world are good selections of German charcuterie, such as *kassler*, *bierschinken* and *bratwurst*, as well as sauerkraut and pickled herrings. Selfridges also has a good Dutch cheese section and stocks the Dutch Conimex range of Indonesian flavourings. Both department stores acknowledge the supremacy of Belgian chocolate, Selfridges with a branch of Leonidas and Harrods with a host of top Belgian chocolate-makers such as Gartner, Neuhaus and Godiva, each offering a mosaic of chocolate shapes, even the *ecu*! Harvey Nichols's new, sleek Food Market, in Knightsbridge, SW1 (071-235 5000), offers a continental miscellany, including German Christmas baking such as Nuremberg *lebkuchen* and Dresden *stollen*.

There is no such handy central London shop for homesick Swedes, however, who must travel along the North Circular to IKEA, Drury Way, NW10 (081-451 5566) to invest in such essentials as herrings in mustard sauce.

JENNY LINFORD



The tasty produce at Fratelli Camisa, 53 Charlotte Street, W1, includes salty Focaccia bread and tomatoes dried naturally in the sun to retain their flavour. The shop also stocks Parma ham, caviar, 39 kinds of olive oil, a good range of organic wine and, right, Parmesan cheese.



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WINDOW ON THE WORLD

FIRE AT WINDSOR CASTLE



Fire raging through the day and night of November 20
destroyed state apartments in the Brunswick corner of the castle, including
St George's Hall and other fine rooms known to millions of visitors ►



The alarms went off at Windsor Castle just after 11.30 on the morning of November 20. It is believed that the fire started in the Queen's Private Chapel, where pictures were being removed after the restoration of the castle. The flames spread quickly through the labyrinth of old ducts, passages and false roofs, and the fire had taken hold by the time the Berkshire fire brigade got to the scene about 10 minutes after the alarm was raised. Before it was put out the chapel and St

George's Hall were destroyed, and the Waterloo Chamber, Grand Reception Room and the Guard Chamber were badly damaged. Fortunately little of the valuable Royal Collection was lost, partly because many of the paintings and other treasures had been removed while restoration work was going on, and partly because of the prompt response of those in the castle at the time, including Prince Andrew, who formed human chains to take out much of the remaining items.



The Queen was much distressed by the damage to her favourite home, which she visited soon after the fire had been brought under control. It broke out on the 450th anniversary of her wedding and the Duke of York, who was working at the castle at the time, reported that she was "absolutely devastated". One of the worst damaged apartments was St George's Hall, above, described by a fire officer as a scene of "sheet destruction". A false roof acted as a wind tunnel to fan the flames. Built in 1365 by Edward III and

refurbished by George IV in Gothic style, it which she visited soon after the fire had been brought under control. It broke out on the 450th anniversary of her wedding and the Duke of York, who was working at the castle at the time, reported that she was "absolutely devastated". One of the worst damaged apartments was St George's Hall, above, described by a fire officer as a scene of "sheet destruction". A false roof acted as a wind tunnel to fan the flames. Built in 1365 by Edward III and





Yeltsin visit. President and Mrs Boris Yeltsin with the Queen, Prince Philip and the Duke of York at Buckingham Palace in November, top left. While here, the President signed treaties of friendship, defence and economic co-operation with Britain, but he failed to win a grant of immediate financial aid.

US Democrats' victory. Top right, the successful candidates and their wives after winning the presidential election on November 3. On the left, President-elect Bill Clinton and his wife Hillary, and, on the right, Vice-President Al Gore and his wife Tipper. The Democrats won 32 states, the Republicans 18.

French protest. Farmers at Maubeuge, in northern France, set fire to bales of hay outside the town hall in protest at the trade agreement signed between the European Community and the United States in November. The deal averted a trade war.



Ordination of women. The Archbishop of Canterbury, Dr George Carey, above, announcing the Church of England's decision to allow the ordination of women. The necessary two-thirds majority in favour was obtained in all three houses of bishops, clergy and laity. Left, jubilant supporters outside Church House.



Marcus Cornish, among this year's most gifted figurative sculptors at the Royal College of Art, uses liquid brick clay to create forms that tend towards the abstract.

SCULPTING THE FUTURE

Edward Lucie-Smith introduces five young artists who are making names for themselves in a highly demanding profession. Photographs by Julian Calder.

Today almost anyone can claim to be a sculptor and get away with it—creating stone circles, heaps of bricks, blocks of ice, piles of leaves, or gnome statements written on a wall. The celebrated American sculptor Richard Serra currently occupies the huge area which runs through the centre of London's Tate Gallery with two menacing blocks of solid cast iron, meant, he says, to

make the viewer "experience the space". One reviewer rather tartly inquired about the status of these blocks when they were eventually removed from the gallery. Did they remain sculpture, or did this depend on the setting and what they were intended to do to it?

Of one thing, however, there can be no doubt—being a sculptor is currently a fashionable profession, and the field is crowded with new names. Five aspirants to the kind of celebrity Serra enjoys, all

now resident in Britain, give an idea of how wide the net can be cast.

The nearest in spirit to Serra is Maria Marshall, born in 1964. Fragile and pretty, she speaks of sculpture as being "something very difficult for a female to do. That's a statement in itself, I suppose." She adds: "I like to have two roles, one very different from the other. You have to fight to get anywhere in the art world. Being a woman makes it easier in one way, more difficult in others." Her



recent pieces, often based on discarded transformers, show a fascination with the idea of layering. She speaks of them as "filing systems", the equivalent of what she calls "a robotic brain". The associations are therefore not purely abstract. The transformer becomes a metaphor for what Marshall calls "passages of time, changing from one state to another". She is now working on pieces which combine painting and sculpture.

Though Ben Penting belongs to the same generation, his work is very different. He is the son of John Penting, a well-known abstract sculptor killed in a road accident in 1974. Ben graduated from the Royal College of Art as recently as 1991, after a period at the Central School of Art and Design. Short and compact, and brimming with self-confidence, he has become celebrated—some might say notorious—for sculptures which show fragments of gigantic figures. *One, The Kiss*—basically two mouths, two cheeks and two noses—caused a sensation at the Royal Academy Summer Exhibition the year before he graduated. Brian Sewell, the outspoken art critic of the *London Evening Standard*, described the piece as "a trifid rutting in an abattoir". Nevertheless, the public loved it. At his RCA Diploma Show Ben Penting produced another enormous glass-fibre sculpture, so huge it had to be placed outside the building. It represented (though this was not immediately obvious) a giant penis penetrating a vagina, and earned the college a distinctly reproachful visit from the police.

In less controversial mood, Penting is a skilful maker of naturalistic figures and portrait busts. He says he started as an abstract, constructivist sculptor, like his father, and never made a conscious decision to become figurative. "At the Central, one day, I was making an abstract piece and decided I wanted to add something to it using clay. Immediately I got hold of the material my attitude changed—I thought it was like handling flesh. I engaged a model and went on from there."

He now tries to remain aloof from the "figurative/abstract discourse", which he considers beside the point. He draws attention gleefully to the fact that during the brief period he spent at the Royal College the abstract sculpture being made there by other students changed completely—"from expressionist abstraction to minimalist abstraction".

Under its new professor of sculpture,

Maria Marshall's large work On the Banks of the Nile, made from glass-fibre with iron filings, was inspired by a visit she made to Egypt early in 1992. "Sculpture is difficult for a woman," she says.





A Japanese commitment to thoroughness characterises the work of Tsugumi Ota, above, who spent two years in Tuscany where she learnt the refinements of her trade. Mother and Child is typical of her elegant work.

Ben Penting, left, has become celebrated for sculptures that show fragments of gigantic figures. In Tsunami, one begins to consume the ear of another, whose closed eye can be seen above the sculptor.

Glynn Williams, the RCA is once again actively trying to encourage figurative sculptors. The most gifted of this year's crop is probably Marcus Cornish, born, like Maria Marshall, in 1964. Cornish reveals that his interest in art was fostered by his father: "He used to go off to the Portobello Road and chuck me into the V & A." Once there, Cornish began to draw the English sculptures in the museum's collection.

Later his interest moved to Indian sculpture, chiefly from seeing a television programme. "What interested me was the fact that Indian artists saw the body as a construct, and used symbols to represent different parts of the body." Cornish considers it slightly ironic that, having been brought in to boost the figurative side, once he was at the RCA he immediately began to turn towards abstraction, so that his work is now a compromise between abstract and figurative modes.

His preferred material is brick clay, used in an extremely liquid state. That is, what is initially fluid becomes hard and brittle as it dries, while still retaining some of its original characteristics. Cornish says he wants to preserve in his work the fluidity, the sense of something still in

a state of becoming. He recalls, for example, that when liquids are vibrated at certain pitches they produce the kind of shell-like shapes often present in his own work.

As far as the general situation for sculpture goes, he notes that despite the economic climate it is now "wide open—a lot of different things are possible. Sculptors are no longer expected to conform to one particular dominant viewpoint." He is in fact reasonably flexible in his attitudes to his own work—for example, he continues to do portrait commissions, while still looking to ancient Indian sculpture for inspiration in his more ambitious pieces.

This is interesting because, if there is a significant tendency in British sculpture,

it is the emergence of multi-culturalism. Many of the most important sculptors working in Britain are not British or even European by birth. Indian or partly-Indian sculptors, such as Anish Kapoor and Dhruva Mistry, have already made a considerable impact on the British art scene. Mistry recently made architectural sculptures for the new wing of the National Museum of Wales, Kapoor was the British representative at the most recent Venice Biennale.

Two sculptors with rapidly increasing reputations are the half-Nigerian Sokari Douglas Camp and the Japanese Tsugumi Ota. Both depart widely from ethnographical stereotypes. Douglas Camp currently makes figures in mild steel, taken from daily life in London—they are seen driving cars or pushing supermarket trolleys. The artist describes them as "things so personal that I'd like to remind myself about them". Since she has no time to do drawings (she runs a busy household and has children to look after) she makes the figures direct, relying on a keen memory to record what she has seen.

Though her current work is a reflection of life in Britain, her roots remain in Africa. She worked first in sawdust and

*P*n Mr Nash's fine

new Regent's Park is
a place called a Zoo
where you'll see,
two by two, all the
creatures that
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With no time to execute drawings, Sokari Douglas Camp relies on memory to make figures in mild steel that are based on observations of daily life in London. Nevertheless, as Nigerian Woman Shopping shows, Douglas Camp's roots remain firmly in African culture.

wood but when, in 1984, her father died, she wanted to commemorate him with something that seemed more permanent: "I made a ceremonial wake-keeping bed. It should have been in brass, but steel was cheaper." This was the start of a series of sculptures in mild steel which recorded things that she has seen in the Niger delta—the boats used at festivals, for example.

Douglas Camp's attitude to the abstract and minimalist sculpture she sees around her (the work of Serra, for instance), is detached and rather ironic. "It gets dinned into you that they are good artists. But from my point of view they're definitely European. And what they do seems to me like child's play. I hope to be a little more adult." One of the things which, to the casual spectator, seems most immediately African about her work is its sense of narrative. Her large figures are the distant cousins of African goldweights: miniature sculptures in cast brass that show a similar preoccupation with telling stories.

Tsugumi Ota does not work in metal but is, instead, a highly skilled stone-

carver, making exquisitely elegant sculptures in polished marble. Her subjects are taken from the Greek myths, the Bible and Indian legends. She remembers being given a book of Greek myths at the age of eight, when she was still in Japan. She studied art there before moving to London in 1976 and continuing her studies at Morley College, the Chelsea School of Art, the Central School and Camberwell School of Arts and Crafts. She also worked for two years at Pietrasanta in Tuscany, where carvers in stone still go to learn the refinements of their trade.

Perhaps the most Japanese thing about this is the commitment to thoroughness, to learning everything one can about what one wants to do. Yet Ota's work does retain roots in Japanese culture, just as Douglas Camp's is rooted in Nigeria. Ota's bold, large-scale woodcuts, for instance, show traditional Japanese influences very clearly, together with those of Picasso, Matisse and the German Expressionists. At the same time her work, taken as a whole, demonstrates the fully international nature of contemporary modernism and the freedom young sculptors feel to pick and choose what interests them. British sculpture today is British only up to a point, no matter who makes it or where they originally come from □

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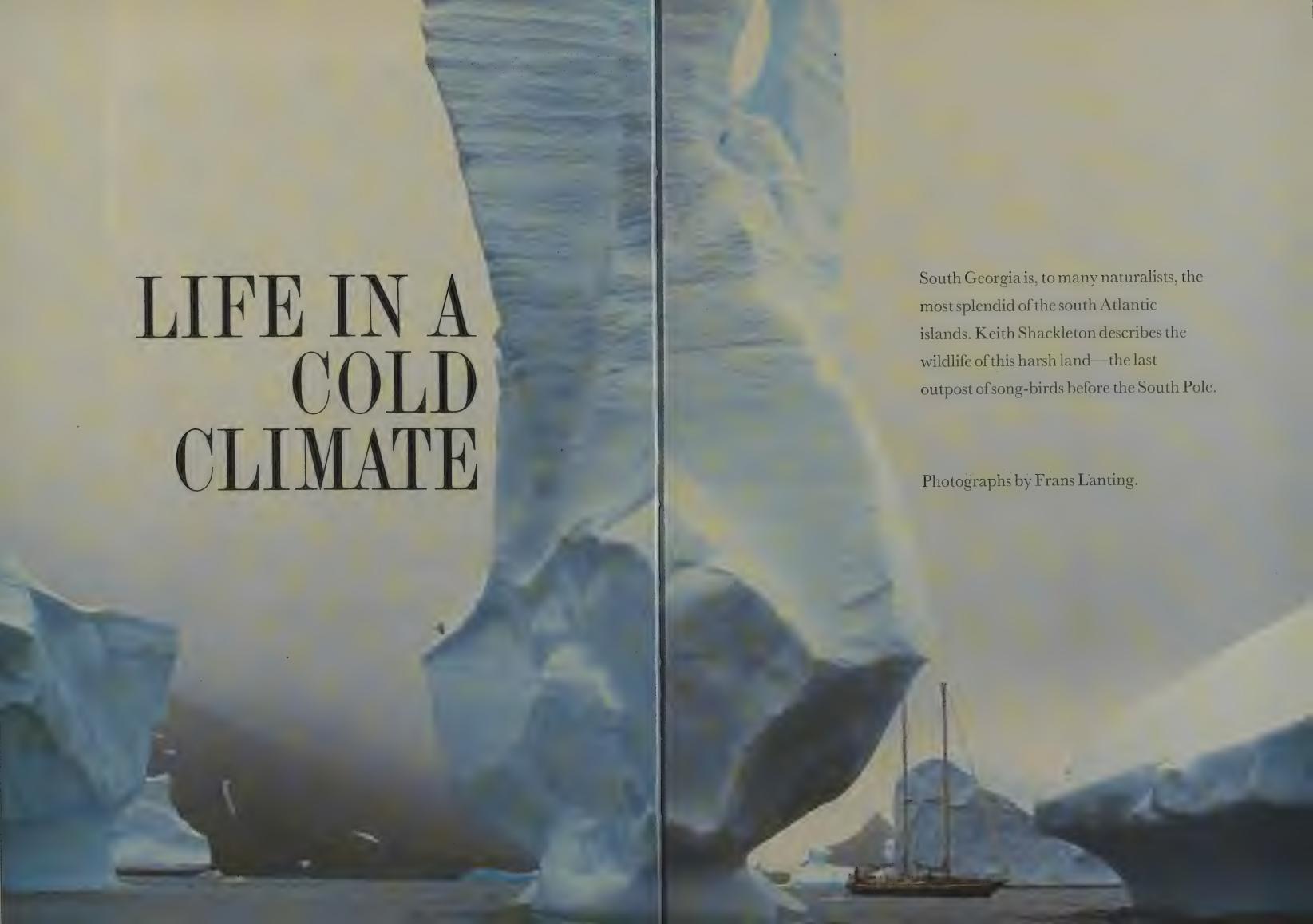
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LIFE IN A COLD CLIMATE

South Georgia is, to many naturalists, the most splendid of the south Atlantic islands. Keith Shackleton describes the wildlife of this harsh land—the last outpost of song-birds before the South Pole.

Photographs by Frans Lanting.



If your needs are for wildlife, wilderness and elemental landscape, there is a handful of islands that are sufficiently far flung to fulfil them all. Most lie in the Southern Ocean, between the forties and sixties of south latitude. They include the evocatively named Bouvetoy and, heading eastwards, the islands of the Sub-Antarctic Indian Ocean—Crozet, Kerguélen and Heard—Macquarie, south of Tasmania, then the Falklands, South Orkney and the South Sandwich group, plus the one which, to a coterie of devotees, is the most splendid of all: South Georgia.

For me, this southern sanctuary is totally elemental, looking like a tiny slice of Antarctica. It is rugged and inhospitable; this, in a perverse way, is perhaps what most appeals to me. Its wildlife—particularly its birds—are exceptional.

Captain James Cook set foot on the island in 1775 and claimed it in the name of King George III. Initially Cook believed it to be the northern edge of a fabled southern continent—Terra Australis Incognita. Later, on the same voyage, he sailed round the south-east tip into open ocean and realised he had found an island. In true Cook fashion he simply named the point Cape Disappointment and sailed on to make greater discoveries.

Cook's expeditionary observations were detailed and practical. He was an explorer sailing under a mandate for commerce and political advantage, so his comments on South Georgia sometimes fell short of rapture: "... the inner part of the country was not less savage and horrible. The wild rocks raised their lofty summits till they were lost in the clouds and the valleys laid buried in everlasting snow. Not a tree nor a shrub was to be seen, no not even big enough to make a toothpick."

Despite Cook's apparent lack of enthusiasm for South Georgia, it was not long before the island's commercial potential—revealed in his logs and the diaries of the expedition's naturalist, J. R. Forster—had attracted the first sealing onslaught from Britain and North America in the late 18th and early 19th centuries. By the close of the 19th century seal stocks were all but exhausted. Then whaling began, and with it an industry inseparably linked with South Georgia.

The development of the harpoon-gun by the Norwegian Svend Foyn, in 1864, and the advent of the fast, steam-driven catcher vessel revolutionised the industry and made baleen whales catchable prey for the first time. The catcher was too small to process whales at sea and so towed its catch to shore. South Georgia's shore-based whaling operations began before the First World War and

Stiff walks and body-stretching are part of the complex ritual courtship displays of young king penguins, below. The most lordly and elegant and after the emperor penguin the largest of the penguin family, king penguins are among four species to use the island of South Georgia for breeding. Proceeding down the beach to the water's edge with all the self-importance of civic dignitaries, these flightless birds then disport themselves in the sea like rowdy children.



The wandering albatross, seen left in the last rays of South Georgia's midnight sun, could well be an emblem for the island. Both parents share nest duties during the two-month incubation period before the single chick hatches, and then feed the young bird for nine months. The adult's wingspan reaches 11 feet—the largest of any bird.

expanded quickly thereafter. Six whaling stations were built, amounting to townships, some with churches, even cinemas. Grytviken became the industry's "capital", with a resident magistrate. South Georgia was governed through Port Stanley as a dependency of the Falkland Islands.

Though caretaker crews tended the stations quietly through the winter, in summer they came to life with mechanical clatter. Thirty-two catchers operated from the island and, with factory ships in attendance, some 7,000 whales could be killed and processed in a summer season. Then, in the 1960s, South Georgia's whaling came to an end. The reasons were economic—conscience had yet to come. Like the seals before them, the whales had become the victims of overkill, and today a great whale is a rare sight in these latitudes.

I first went to South Georgia in 1970, as a naturalist-cum-lecturer on the small ice-working vessel *Lindblad Explorer*, which would take around 90 passengers on polar "expedition cruises". An overseer was still present at Grytviken then and the British Antarctic Survey (for-

merly the Falkland Islands Dependencies Survey), housed at King Edward Point across the bay, had taken over postal and other duties. The base leader also deputised as "magistrate".

It was a strange experience wandering through Grytviken's whaling station, with its empty sheds and silent machine shops. The machinery was carefully greased, the floors were swept, ships' chandlery was laid out in bins, and there seemed to be enough rope to reach the Moon. Crates of explosive harpoon heads were piled from floor to ceiling. Elephant seals had hauled themselves out onto the deserted flensing plan, resting their heads and dozing on piles of chains. Two or three catchers lay moored beside the piers, their guns trained on the sky. Among them was the *Petrel*, one of the most successful of the local vessels. Once on board I felt that given an engineer from Dundee, an oil can and a fistful of cotton waste we could have gone to sea within the hour. The port of Grytviken was like a Southern Ocean ghost town.

I have since made six trips to the island in a similar lecturing capacity. Each visit

The greatest community spectacle on the island, right, is that of breeding colonies of king penguins which can number up to 10,000 birds. The colonies show a bewildering array of stages in the breeding cycle: some pairs are courting, others sit on eggs, and the fluffy chicks gather in groups.

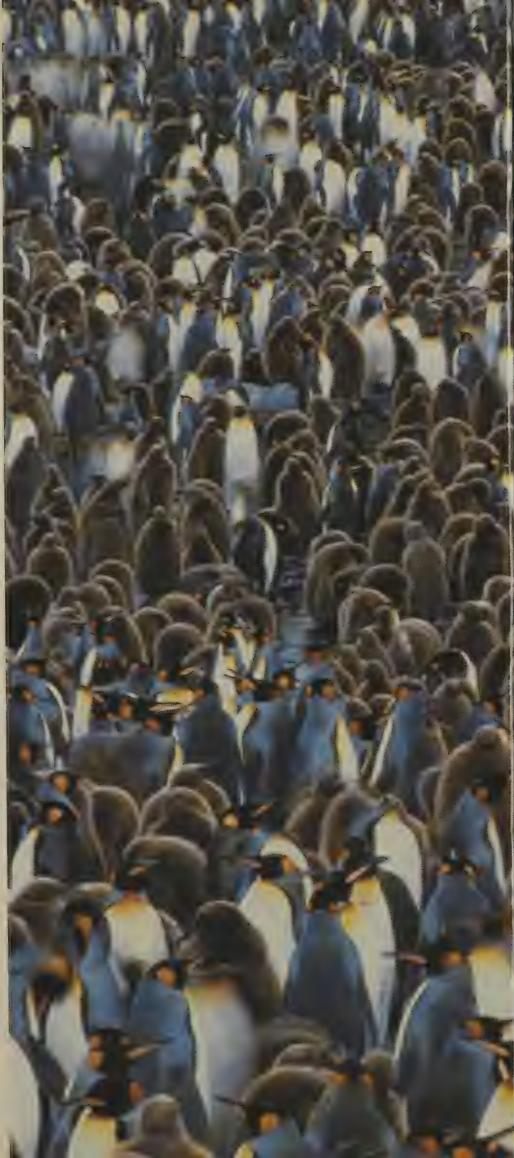


Once king penguin chicks are half-grown, above, their parents abandon them and spend long periods at sea. The growing chicks must huddle together to survive the bitter Antarctic winter. Only those that have adequate reserves of fat are likely to live until the warmer days of spring when they can begin to fish independently.

has provided me with outstanding subject matter for my main work as a wildlife artist specialising in the high latitudes where, to me, the world is at its most beautiful. Yet each time I have witnessed South Georgia's environmental decline,

Maritime looters have sailed in and vandalised what they could not carry away. Ironwork has rusted and vessels have sunk at their moorings. During the Falklands War bullet holes riddled the oil tanks, the lass of the windows was shattered and military wreckage now lies scattered on the landscape.

Human impact never fails to affect wild animals. Rais arrived with the earliest sealers and still thump about in the old lofts of Grytviken. On the main island they have killed off the indigenous



The mutual head-preening undertaken by the grey-headed albatross is part of a courtship ritual that includes uttering gurgling and braying sounds. The birds, which can live to a great age, mate for life and often do not begin to breed until they are 10 to 15 years old. The breeding season of these smaller albatrosses lasts for only about four months, after which the parents leave their young. When in the open sea the birds feed from the surface, mostly on squid, krill, and even on floating refuse—probably the reason that they often follow ships.



Seals have filled the ecological vacuum left around the shores of South Georgia by the hunting to near-extinction of whales. Although sealers once hunted on a vast scale—three million pelts were taken from the island over one 40-year period—the present-day population of seals stands at more than a million, and is still growing. One pup in every 50,000 is light-coloured, though this has no adverse effect on its development. Seal milk contains 50 per cent fat, so the young put on weight rapidly and can be weaned after three to six weeks, when they follow their parents into the sea and start to hunt for themselves.

South Georgia pipit and many of the small ocean birds that nest underground. Reindeer were brought over from Norway for meat in the early 1900s. They thrived and now number about 2,000 in two herds, separated by a natural barrier of glaciers.

In recent years the most dramatic wildlife happening has been the return of the fur-seals. In the early 1970s there were few to be seen. Today, at the height of the summer rut, favoured beaches are thronged to saturation point. Territorial pressures have forced the seals to overrun traditional nesting sites of the smaller albatrosses, converting valuable tussock-grass areas into flattened earth. The numbers of elephant seals have also increased, though less dramatically, and added their contribution to the well-used look of the beach-heads. Largest of all the seals, elephant seals can grow to 20 feet in length and weigh 4 tons. They lie about in their mud wallows, resting from the athletics of procreation and adding their deep throaty belches to the natural background music of South Georgia.

But it is the birds that make the greatest initial impression—by their teeming numbers rather than the variety of species. Cook noticed this and named Bird Island, off the western end of the mainland, after them. Today it is the base for a British Antarctic Survey field research station. Altogether nearly 60 species have been recorded, of which half regularly breed here. Two, the South Georgia pintail and the South Georgia pipit, breed nowhere else. Pipits abound on many of the little offshore islands where rats never established their disastrous footing. These demure sparrow-sized birds provide the nearest song to the South Pole.

Sea-birds predominate on the islands, coming in off the ocean to mark the spring, filling the air through summer or providing crowd scenes of thousands on their traditional breeding-grounds. Four out of eight visiting penguin species breed here, as do four species of albatross—the flightless and the masters of flight alike, often within bill-touching distance of each other but enjoying social harmony. The wandering albatross, the greatest of them all, could well be an emblem for South Georgia, stretching its 11-foot wing-span in courtship display and prancing solemnly round its mate uttering endearments described by naturalist Niall Rankin as resembling “a man with a cleft palate endeavouring to reason with a restive horse”.

The serenity of these birds’ long-drawn-out incubation, brooding and final launch of a single albatross chick is matched by the same process in the king penguin. The most lordly of penguins,

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This young elephant seal is one of a fast growing population living on South Georgia. The animals are now exerting their own pressures on the environment: tussock grass, which is used by many other animals for shelter and food, is being destroyed and the island's slopes are becoming muddy and denuded.



smaller than the emperors of Antarctica, king penguins provide the greatest community spectacle of the island. With acres of densely packed birds, a pattern of grey, white, chocolate and gold marks the colonies numbering 10,000 pairs, spaced along the northern coast. They proceed down the beach with all the self-importance of civic dignitaries, then transform themselves into rowdy children gambolling in the sea.

At nightfall the more secretive birds arrive—the petrels that breed in holes under the tussock grass and diving petrels that favour the scree slopes above. This exhilarating place is bustling throughout the long days and short nights of summer.

Despite the impressive sights and sounds of South Georgia's wildlife and landscape, there are ever-present reminders of its human history. Whalemen have left the most tangible marks, but other spirits linger—transient contacts with the courageous pioneers of Antarctic exploration. After Cook's *Resolution* all the great expedition ships dropped anchor here because South Georgia was the gateway to the ice.

One explorer is forever associated with the island—Sir Ernest Shackleton—and not just because he died at Grytviken at the outset of a mission in 1921 and is buried in the whalers' cemetery. The exploits of this great Antarctic explorer are legendary. Not least among them is his crossing of South Georgia's most forbidding mountains in the second gruelling lap of his race to save some of his men marooned on Elephant Island, in the South Shetland group, during his 1914-16 Antarctic venture. The story of Shackleton and "his" island seems to have struck a very special chord with sailors the world over, and the strange assortment of ships that continues to visit King Edward Cove still brings the occasional tribute for his grave □

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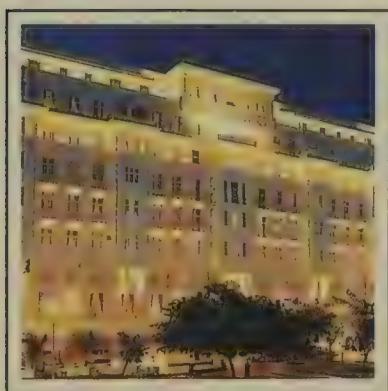
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WIZARD OF ARTS

During a meeting of the policy unit in Downing Street late in November, 1991, the Prime Minister suggested holding an arts festival to coincide with Britain's six-month presidency of the EC, from July to December, 1992. The festival would be a celebration of the cultural heritage of Europe, would cover all the arts and would be spread widely across the nation.

It was pointed out to Mr Major that his idea was excellent but had come too late, that it was unrealistic to attempt to organise a festival of such magnitude at such short notice, and that it would need at least two years' planning. But by cutting corners and running against the clock it might just be achieved by someone with boundless energy, long administrative experience and deep knowledge of the arts.

One man fitted the bill, and it was not long before his name was mentioned: John Drummond. He had been a brilliant director of the Edinburgh International Festival from 1978 to 1983, and was now controller of music and of Radio 3 at the BBC, as well as director of the Promenade concerts. Further, his contract with the BBC was coming to an end in a year's time, and perhaps the corporation could be persuaded to let him leave earlier if he accepted the job.

"My first reaction was that it could not possibly be done in six months. But I found the challenge hard to resist," says Drummond. Within a month he had acquired premises and gathered his small team: "The Treasury allocated us £6 million, a very small sum for such a vast festival. We could go either for a few lavish spectacles in major cities and attract publicity—*à la* Jack Lang—or for a number of smaller events all over the place, and we chose the latter. By the end of April we had organised 600 events and printed our programme: opera, dance, art exhibitions, folk music, concerts . . . and a huge educational programme."

The media were sceptical—the festival, too long and too diffuse, was surely a political ploy by the Government. "In

JOHN DRUMMOND TALKS TO SHUSA GUPPY ABOUT HIS CAREER PROMOTING THE ARTS IN BRITAIN.

fact we had no interference at all; the Prime Minister told us that he hoped we would go to those areas which the arts do not usually reach, and that we would remember the young. And we did."

The entrance of the European Arts Festival's headquarters in Euston Centre is inconspicuous. No fluttering flags, colourful posters, or signs adorn the small brown door hidden amid a row of commercial premises. Inside, a flight of stairs leads to a set of quiet rooms, one of which is the director's office.

Drummond is anything but reticent. At 6 feet 3 inches tall and handsome, with keen eyes and an easy manner, he stands out in any gathering. "I'm not particularly English," he says, and inveighs almost like a foreigner against "people in this country" for their lack of interest in foreign cultures. He speaks French, Russian, German and Italian fluently and gets by in Spanish.

Drummond was born in London in 1934. His father, a Scot, was an officer in the Army and his mother an Australian opera singer. "My father had a terrible, Dickensian childhood. He developed a hatred of Calvinist repression, and later decided to leave this country and settle in Australia. On the voyage out he met my mother and they married, but they came back to live in England. My mother did not like Edinburgh. She used to say 'nobody applauds in Edinburgh—they look along the rows to see if anyone else is applauding'. My combative side comes from her."

Both his parents were forced into early retirement through illness: "My mother developed a heart disease and my father had tuberculosis. I suppose my own

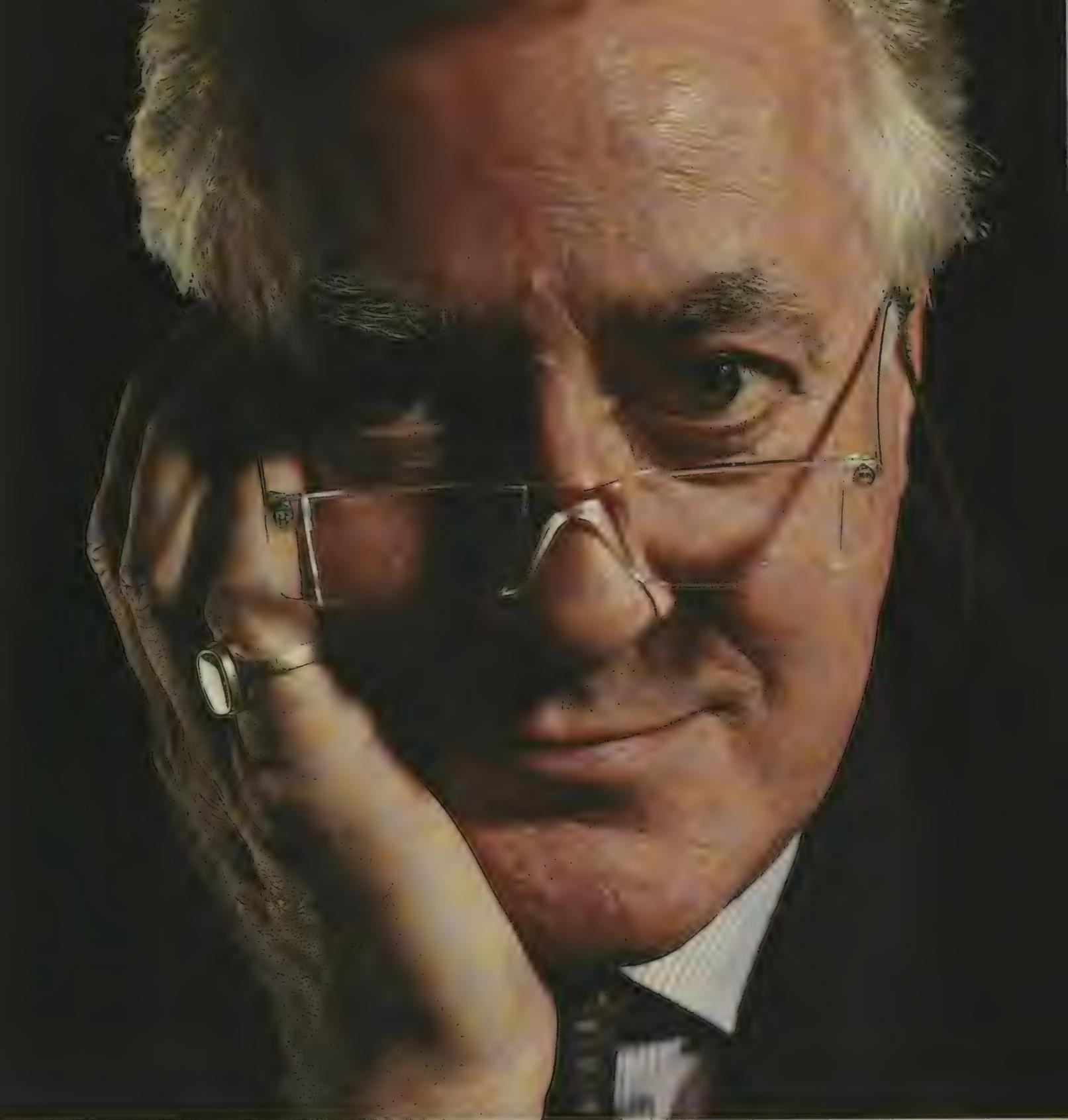
restless drive has been a compensation for their frustrated energies."

Yet he remembers his childhood as exceptionally happy: "It was extremely creative. Even though we had no money, it didn't stop us from doing things—writing and playing music, staging plays, learning about French cinema. I ran a film society in Bournemouth where we lived, and I saw all the great films of the 1930s and 1940s by European directors such as Renoir, Pabst, Eisenstein. They had a great influence on me, and later led me to television."

He went to boarding-school in Dorset, where he excelled academically and in sport, then to Trinity College, Cambridge, to read history. His flamboyance, intellectual agility and artistic talents soon brought him fame: he performed cabaret in the Footlights, with Joe Melia, and acted in the Marlowe Society, the university's theatre company, with future actors such as Derek Jacobi, Clive Swift and John Bird. "As I was rather large I was usually cast as a Shakespearean baron," he recalls.

Despite these extra-mural activities Drummond obtained a first-class degree. Was he tempted to become a professional actor? "No, I knew I was not good enough, just as although I played the piano and wrote music, I knew that was not where I should go. I am like a Catherine wheel, throwing sparks all over the place; I have a great range of enthusiasms, and I decided that my job was to share them. So I joined the BBC's arts programmes. I believed television could educate a generation, as paperbacks had done, and I became a knowledgeable generalist; the danger is that you become superficial, Huw Wheldonish."

Sir Huw Wheldon, his boss, was the head of the arts programmes, and the two men did not get on with each other. "He thought I lacked the common touch, that I was too clever there is a bias in this country against cleverness and he had his favourites, like Humphrey Burton and Melvyn Bragg . . . To be fair I was rather insufferable—critical, cutting, serious. I hope I have improved; I realise that sometimes it is better not to



NEIL PARRY
say things. Years later Wheldon came to Edinburgh and we made it up, but he had made my life a misery for 10 years."

None the less Drummond managed to win a prize at the Prague Festival for his documentary on the 1966 Leeds Piano Competition, and make other films about great musical artists—Paul Tortelier and Kathleen Ferrier among others. Then came his real break: he became the director of the Edinburgh Festival for five years, perhaps the most successful in the festival's history. "All his arrogance and abrasiveness vanished," says an old

colleague. "He even charmed the tight-fisted, stuffy Edinburgh establishment."

It is said that under his stewardship the festival became truly international, hosting foreign companies: Shakespeare in Georgian and Racine in French; there were Polish jazz bands, Dutch wind ensembles playing in public squares and supermarkets, and Italian acrobats performing in parks. But he brushes aside the compliment. "International the festival always was. What I did was to diversify it, and occasionally introduce a theme—for example Vienna 1900, in my

last year, with 150 events linked to the Austrian capital when it was the fulcrum of 20th-century creativity."

While pondering where to go after the huge success of Edinburgh, Drummond was asked to take over as controller of music at the BBC in 1985. This involved being responsible for five orchestras and the annual Proms. Eighteen months later he became head of Radio 3 as well—so he had two jobs, each of which would have occupied a man of lesser energy full time. He opened the windows of the stuffy corridors of Broadcasting



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House and let in a fresh breeze, aiming at accessibility without vulgarity, popularisation without dilution of quality: "I changed the approach, replaced scripts read by 'announcers' with conversation between the speakers. I introduced *The Third Ear*, a 25-minute daily programme where a serious artist could talk about his or her work. Amazingly the most successful were those with visual artists."

When he took exception to Nigel Kennedy's "gear" and called him the "Liberace of classical music", Drummond was accused of élitism, but he is unrepentant. "Of course I am an élitist. The word comes from *élire*—to select. Editors do it, so do programmers: they choose. Someone has to make choices on behalf of others. I believe it is a mistake to underestimate the public, to go for the lowest common denominator, which seems to be happening in the media today. You can't move without business planners and marketing men. I believe that if you offer something of quality, it draws, so long as it's given the right publicity."

At the time of this interview, in November, the European Arts Festival was drawing to a close in a fizzing display of magnificent events: Franco Zeffirelli's production of Pirandello's *Six Characters in Search of an Author* and Giorgio Strehler directing the Piccolo Teatro of Milan in a play by Goldoni, both at the National Theatre, the UK première of *Teorema*, an opera based on Pier Paolo Pasolini's film, at the Queen Elizabeth Hall, all sponsored by the EAF. Other events were Ariane Mnouchkine's production of *Les Atides*, in Bradford, the Manet exhibition at the National Gallery, Juan Gris at the Whitechapel Gallery and Boudin at Trouville in Glasgow.

"It is an extraordinary story," Drummond enthuses with evident satisfaction. "We worked round the clock, and were not helped by the media. For example, we built a huge touring tent and took it to 12 deprived areas which are usually starved of culture, and we staged a two-day mini-festival, with dance and music and shows. No reporters came. Now if we had killed a dog we would have been on the front page of every paper!"

Such expenditure of energy needs replenishment, and I wondered how he kept going, and whether he ever relaxed: "I take three weeks off every six months and go to France. Friends kindly lend me their house, as I always

go off-season when they themselves are working. It is a wonderful area, the Dordogne, empty yet always within 5 miles of the best food and wine. I switch off completely, read and think and recharge my batteries."

What will he do when the festival comes to an end, I wondered, having heard that he might have taken over the Royal Opera House had Jeremy Isaacs decided to leave: "Oh, no! I did apply last time, but now the situation has changed. The acute shortage of funds makes it an impossible job—I can't see myself charging £110 for a seat. Anyway, whoever takes over will have to supervise the rebuilding project, and I don't wish to be a site manager."

"I AM LIKE A CATHERINE WHEEL, THROWING SPARKS ALL OVER THE PLACE."

Whatever the future holds, does he feel he has achieved what he set out to do? "I wanted to run the Edinburgh Festival and Radio 3, and I have done it. I have taken over existing organisations and developed them. Now I would like to start something new. The economic situation is not favourable to new artistic ventures, but it will change."

"Had we a Minister of Culture, John Drummond would be the obvious candidate," says one of his old assistants, now running an organisation of his own. Meanwhile, he plans to take a year off and write a book, perhaps in France. I wondered whether he would feel lonely, cut off from family and friends, and whether he had any regrets at not having married.

"I regret not having children. I have had a number of relationships which, alas, have not led to marriage. Now I am 58 and I don't think I'm easy to live with—I need my own space and hours of solitude. Still, over the years I have created temporary families: my young colleagues at Edinburgh have done extremely well and now run their own concerns. They are my children."

Does he worry about the future of the arts in Britain, particularly in view of the economic depression, and the resulting lack of public and private sponsorship? "Not really. I am an optimist. There is such a wealth of talent in this country—in music, painting, literature . . . Just imagine what can be done with it!" □

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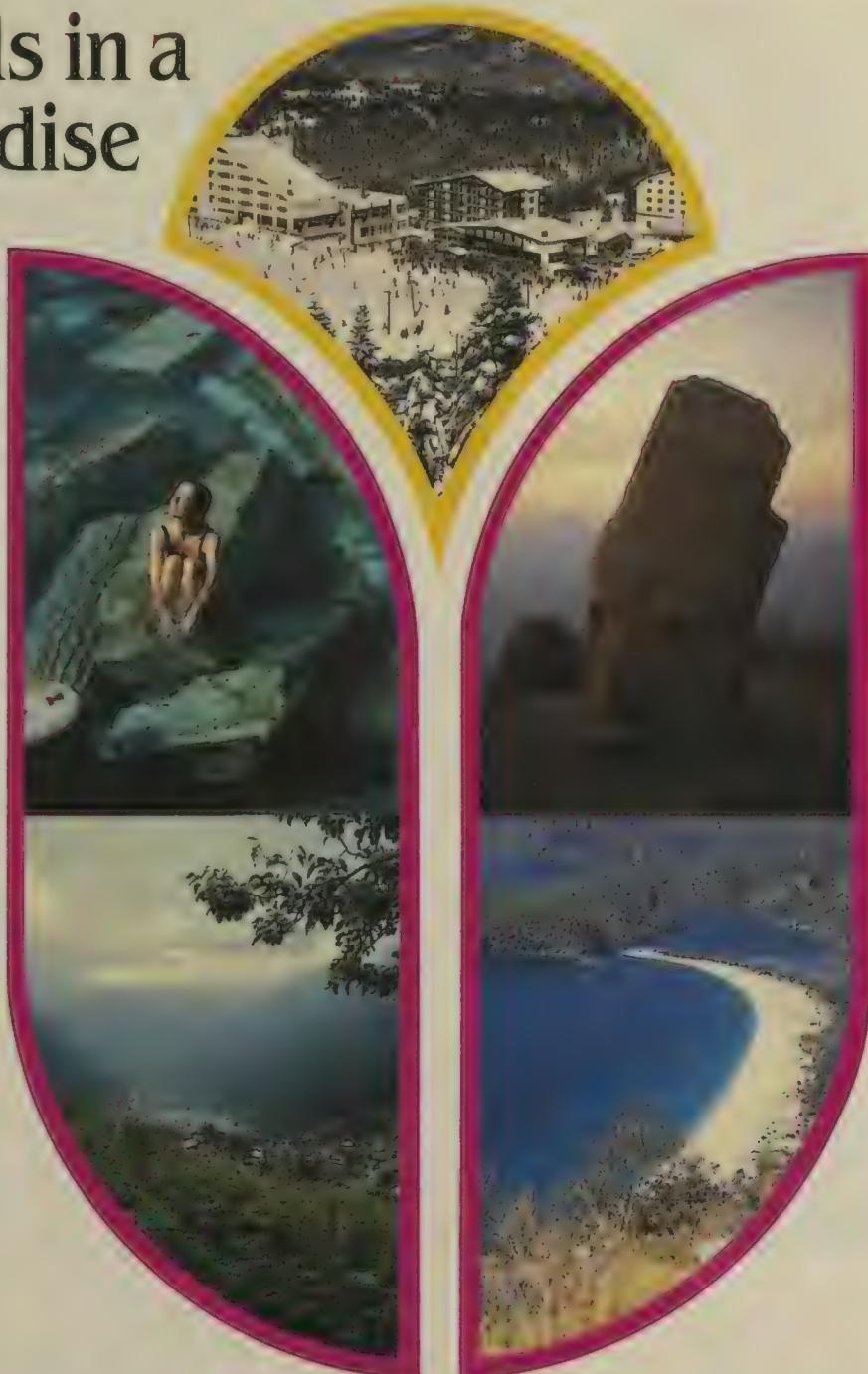
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Between 1775 and 1779 Ledoux constructed a royal salt-works at Arc-et-Senans, south-west of Besançon. His semi-circle of extraordinary buildings still stands today, now classified by UNESCO as one of the world's great treasures. Ledoux went on to create many other striking edifices throughout France, including several châteaux, town houses and a ring of toll-gates around Paris.

But perhaps more intriguing than any of these is a series of architectural drawings he made in 1793, while imprisoned in the Bastille for his connections with the aristocracy. None was executed, but they are now regarded as precursors of modern architecture.

Among these, the Ville de Chaux, an "ideal city", was particularly adventurous. Ledoux envisaged adding to the Arc-et-Senans semi-circle of workshops and dwellings a second comprising schools, theatres and other buildings he considered necessary for an elevated existence. The Ville de Chaux (shown below) was conceived as a perfect circle, with two long buildings forming "bands" where the existing and proposed semi-circles met.

Watchmakers Jean Lassale were astonished to discover that the plan for Ville de Chaux bears a remarkably strong resemblance to their own distinctive watch-case design. They therefore created a complementary dial and introduced a range of watches named for the great architect. The Jean Lassale Ledoux 18-carat white- and yellow-gold watches prove that good design is timeless.



The Ledoux range of watches was inspired by the Ville de Chaux, below left, the architect's design for an ideal city.



□ Jean Lassale is delighted to offer a reader and companion a chance to fly to Geneva from London with British Airways in Spring 1993 and visit the Jura and Franche-Comté region. You will be met at Geneva airport and taken to the luxurious, waterfront Hôtel du Rhône, where a sumptuous dinner will be served. The hotel is perfectly positioned for all the delights of Lake Geneva, the Old Town and the city's shops. The following day you will travel to the Jura, passing through spectacular mountain scenery, to the spa town of Salins, where you will enjoy a fascinating tour of the ancient salt-works which Arc-et-Senans superseded. After lunch at a French country restaurant you will travel on to Arc-et-Senans, to explore the beautifully-restored buildings and view exhibitions organised by the Fondation Claude-Nicolas Ledoux, now established on the site. That evening you will take dinner in one of Geneva's most famous restaurants before returning to London the next day.

To enter the competition

Please send the answers to the following four questions, together with your name, address and day-time telephone number, to Ledoux Competition, Jean Lassale, 10, rue Blavignac, CH 1227, Geneva. Closing date for receipt of entries is March 31, 1993. The winner will be the first correct entry drawn from a hat.

1. Some of these timepieces are made of white gold. What are they, and why is that precious material so appropriate for them?
2. Where are there canes astern, a place of value to the crown in Franche-Comté?
3. What do the sweet one and the Prince of Wales have in common? And what are they called?
4. What have the Barrière du Trône in Paris, the Château de Bénouville near Caen, the

Church of Saint-Pierre-aux-Liens at Rolampont, and 58, rue de l'Université, Paris, in common?

For further information on the Ledoux watches, on Arc-et-Senans or any Jean Lassale timepieces, please contact the company directly in Geneva (tel: 022 342 5360) or Harrods' Ground Floor Watch Department.

Rules

Persons under the age of 18 and employees of the Illustrated London News Group and Jean Lassale, and their families, are not eligible to enter. The award of the prize and any question arising out of, or in connection with, the competition will be decided by the judges, and their decision is final. There is no cash alternative.

Proof of posting cannot be accepted as proof of delivery, and no responsibility can be accepted for entries lost, delayed or damaged before or after delivery. Mutilated, altered or multiple entries will be disqualified.

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PARIS BARCELONA LONDON MÜNCHEN PORTOFINO WIEN TOKYO



Left, the awe-inspiring scale and spectacle of Rio's carnival have won for it the title of "the greatest show on earth". The rival samba schools spend a year and vast sums on floats and costumes.



Rio's sambistas, wearing little but feathers and sequins, combine the outrageous, joyous and extravagant spirit of carnival with the irrepressible optimism and exuberance of the Brazilian people.

ALDO TORELLI/TONY STONE

THREE CHEERS FOR CARNIVAL

THE PERIOD BEFORE LENT HAS LONG BEEN A TIME FOR MERRY-MAKING. ALICE BRINTON COMPARES THE CARNIVALS IN VENICE, NEW ORLEANS AND RIO.

Carnival: the word is redolent of noise, bustle, dancing, music, masks, costumes, disguises, parades and floats. It conjures up dazzling images of revellers performing a frenzied, fantastic pirouette through late, brightly-lit nights and glittering, colourful days.

Nowadays carnival is a hedonistic affair, more profane than sacred, despite its religious origins as a final festive fling preceding the 40 austere days of Lent. Its roots may lie in pagan celebrations for the new year or in the Saturnalian feast of ancient Rome. During the Middle Ages and the Renaissance, carnival

flourished in Rome under the benign gaze of successive popes, playing an important role in the development of popular theatre, folk songs and dances.

In each country where it is celebrated, carnival has evolved from its distinctively Italian origins to reflect national and local traditions. It usually runs from Quinquagesima Sunday (the Sunday before Lent) to the evening of Shrove Tuesday. The cities most closely associated with these pre-Lenten celebrations are Venice, New Orleans and Rio de Janeiro. Each member of this triumvirate has come to embody the spirit of carnival in a highly individual fashion.



TONY STONE

In Venice, that most sublimely theatrical of cities, *carnevale* has a long and fabulous history. The first mention of it is in 1094 when the medieval city state was riddled with strict class distinctions. *Carnevale* brought peasant and pauper, lord and lady together into the streets in a burst of democratic revelry. By the Renaissance, nobles were throwing open the doors of their gilded *palazzi* to common folk. Everyone wore masks and disguises in order to see and be seen undisturbed. By the 18th century the most popular costume was the quintessential Venetian *tabarro* (cloak), *bautta* (black and white Venetian costume) and *tricorne* (three-cornered hat), although then as now the streets, squares and bridges of this lagoon city teemed with Pulcinellas, Harlequins and Columbines.

Above, in Venice the celebration of the carnevale is taken very seriously. This group of traditionally attired revellers poses in front of San Giorgio Maggiore.

The tight-rope walkers, performing animals and bull-chases may have disappeared, but the essential aspects of *carnevale* remain. Poseurs parade in elaborate, fantastical costumes exuding exhibitionism and narcissism. Genders become a mystery behind masks or disguises. A human-sized cat pops up out of the mist and scuttles away, while a trio of 6-foot-tall, primping, powdered courtesans cavort around a piazza pursued by a diminutive bird in gold plumage. In the light spilling from café doorways and windows can be glimpsed demons, dancers and extraordinary creatures.

At the height of *carnevale* Venice resembles a vast, heart-breakingly beautiful theatre set, alive with illusory beings who take a brief, brilliant bow on stage before returning to the banality of everyday life.

Mardi Gras is as much a part of New Orleans life as jazz, voodoo or Cajun cooking. It began in the 1740s, to mark the beginning of Lent in this most French of US cities, but quickly became an excuse for balls and fêtes complete with



Left, Venetian carnival is centred on the individual and offers ample opportunity for exhibitionism and narcissism behind a perfect disguise and an inscrutable mask.

II GRUYEUR / MAGNUM



JANET WISHNETSKY/COMSTOCK

outrageous costumes, loud music, drinking and general debauchery.

The festival gets under way on Epiphany (January 6) and runs through to its climax on Shrove Tuesday, or Mardi Gras. Central both to the populist street festivities and to the élite social functions are the secret carnival clubs known as krewes. The oldest of these was founded in 1857 as the Mistick Krewe of Comus, Merrie Monarch of Mirth. Today some 60 krewes equip the large,

colourful floats, usually taking a mythical theme. Each has a king and queen—often an older, politically influential man and a débutante—whose identities are kept secret until the final day.

Despite these colourful and outwardly light-hearted manifestations, Mardi Gras celebrations are the focus for the widest range of human emotions, brought to boiling-point as the diverse cultures of Creoles, Anglo-Americans, blacks and Indians intermingle and sometimes clash uneasily. Underlying the gaiety are the older African rhythms of the voodoo religion, manifest in the beat of the drums, in chants and ritual dances, sending anticipatory shivers down some visitors' spines.

Suspense is palpable and excitement increases to fever-pitch as the big day approaches. After a huge public ball in the Spanish Plaza on Monday night, Mardi Gras celebrations kick off with the first of the day's parades. The krewes file by to the sound of raucous jazz, distributing "throws" to the crowd. These bead necklaces, beakers and aluminium dubbloons are stamped with the insignia of individual krewes and are eagerly collected. Comus's eerie, dramatic torch-light procession brings the marching to an end, and its ball is the grand finale. By midnight the party is over.

The Venice carnival centres on the individual whereas in New Orleans it is

Right, playing a small part upon the great Venetian stage, a child wearing an exquisite costume keeps alive the city's great carnival tradition, which dates back over centuries.



TONY STONE

Above, Venice becomes a poseurs' paradise in the days before Lent, when the city is devoted to fantasy. On Ash Wednesday the disguises are discarded until the next year.



essentially a municipal celebration with visitors as guests. It is different again in Rio where the country's most important annual event combines spectacular displays and Brazilian exuberance with a huge commercial operation.

Rio carnival is a fusion of Portuguese pre-Lenten traditions and the African rhythms brought by freed slaves from the north-eastern state of Bahia in the 19th century. Similar in many respects to the krewes of New Orleans, Rio's samba schools, born in the 1920s, spend all year and vast sums of money creating floats, costumes and dances based on a chosen theme, which they try to keep secret until the grand parade. This takes place on a specially-built esplanade called the Sambodrome and marks the apogee of the carnival. Some samba schools have as many as 20,000 enthusiastic members while others are far smaller and more élitist. But all share the same passions and rivalries and dream of being rewarded for excellence in harmony, steps and rhythm.

Each samba school's display is fantastic, creative and original. The costumes and floats, dancers and other participants, resplendent in the school's individual colours, are a kaleidoscopic feast for the eyes. Drums beat out an intoxicating rhythm, as each school's virtuoso duo perform intricate steps while holding their school's flag high and leading what might be as many as 4,000 people in each

of the eight displays that make up each night's parade. The music roars, and so does the crowd as the samba begins. For four days and nights, body and soul are given over to *carnaval*. The spectacle is by turns, brash, vulgar, gay, desperate, creative, warm, wonderful and shocking, bringing together rich and poor, locals and outsiders in a frenetic whirlwind of balls, drinking marathons, licentious behaviour and sexual debauchery. Strong meat, but then that's carnival □

Above, the pre-Lenten celebrations held in New Orleans are rooted deep in the French ancestry of the city and run from Epiphany to the noisy climax on Shrove Tuesday.

JANEART/THE IMAGE BANK



Left, the outstretched hands of Mardi Gras spectators await the highly prized throws distributed by each of the 60 or so krewes from its colourful float.

ANDREA PISTOLE/THE IMAGE BANK



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Cabochon ruby and diamond
Posy ring by Hemmell, £2,250.

Calibre sapphire and pavé-set
diamond bracelet in 18ct gold
with herringbone-design strap
by Hemmell, £11,100.

Chocolate Ecus from Godiva of
Regent St, £13.50
per lb, £2 for gift wrapping

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scarf by Chopard, £155.

Chopard's Cashmere deodorant
spray, 75ml, £16.50

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vaporiser, 50ml, £28.50

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perfume with a floating
diamond, 7.5ml, £132

Gentlemen's Classic quartz
18ct gold watch
by Chopard, £5,170.

Rossi note and coin purse from
Harrods, £95.

Silver gilt, navy and red enamel
cuff-links by Hemmell, £150.

Ladies' 18ct gold Cashmere
watch with engraved Paisley
dial by Chopard, £1,995.

18ct gold Happy Diamond
clown pendant set with emerald,
sapphires, rubies and
diamonds by Chopard, £2,650.

Diamond leaf ear-rings with
South Sea cultured pearl drops
set in 18ct yellow and white
gold by Hemmell, £15,000.

18ct yellow gold Cashmere ear-
rings by Chopard, £1,495.

Background, J. Hondius map
from Jonathan Potter, £1,250.

PHOTOGRAPH
ROGER STOWELL

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VINTAGE ART

***PAINTER VALENTINO
MONTICELLO USES
WINE LABELS FOR HIS
UNIQUE ARTWORKS,
JANE MULVAGH FINDS.***

Appearances can be deceptive. The next time you watch Valentino Monticello, the chief *sommelier* of Harry's Bar, in London, carefully drawing the cork from a bottle of Château Pétrus 1971 or Rubesco Torgiano 1978, remember that this is not his only drawing skill. And having drained the bottle, watch where the precious label goes: not into the bin, but into Valentino's scrapbook, tucked behind the bar. For this quiet, modest man is also an artist, whose exhibition in 1990 of wine-label collages at the

Ergon Gallery, in Grafton Street, was a sell-out within two hours.

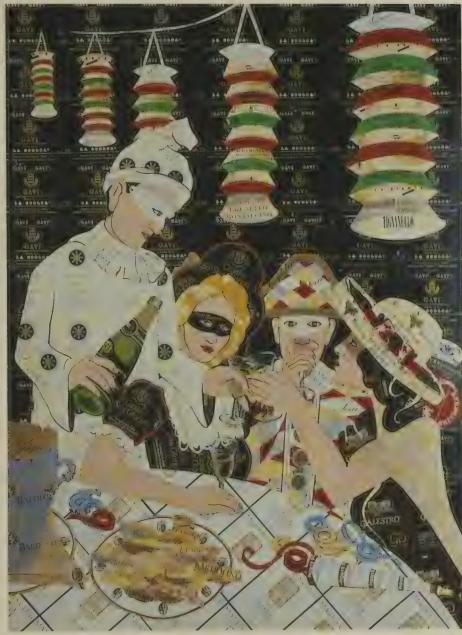
Valentino Monticello has been drawing and painting all his life. He was born into a family of restaurateur-hoteliers in Vicenza province, northern Italy, who inherited an *osteria* famous for local wines. Having been schooled in the cultivation of the grape, he spent six years in a distillery that produced *grappa*, the heady local spirit, before travelling to London to work as a *sommelier*. He has been at Harry's Bar for the past 10 years.



Left, the self-portrait characteristically includes a wine-bottle.

Californian labels were used for Napa Valley Wine, right.

Far right, Monticello used Italian labels for Harlequinade.



A shy, meticulously well-mannered man, he dresses immaculately and without ostentation. His neat, perfectly groomed hands arrange order around him and his gestures are reserved. This quiet demeanour, and the careful delivery of his speech, indicate a man who treats others with care and respect. Yet he also harbours great passions—for fine wines, music and art.

For the past six years he has been gathering wine labels from all over the world. They are the raw material for his elaborate collages. He explains the evolution of his *métier*. "Because I never had a formal training I have worked in many styles and mediums. John Ward [the Royal Academician portraitist] is a great friend and I have learnt much from him. But for many years I couldn't afford paints or canvas, so I would paint across any old painting I found—I suppose it's recycling. Then I began to use the wine

labels. There are so many people who are much better at drawing and painting than me, so this has become my speciality."

Valentino has amassed a collection of more than 8,000 labels (from Château Latour 1911 to a simple Chianti (table wine), from which he makes a careful selection pertinent to the theme of each work. To celebrate the 200th anniversary of the French Revolution in 1989 he made a map of France incorporating labels only from French wines. For the sea borders he used the blue of Canard-Duchêne champagne; brown Mumm labels represented the land; the borders with Spain, Germany, Belgium and Switzerland were depicted in the black and brown of René Lalou; and for each wine region he used vintages from that locality. The collage was completed with a sun-ray-like border composed of "one of France's greatest wines, the black and

gold of the Grand Château Palmer".

Sometimes the wine labels are so precious that Mr Monticello is loath to cut them. In order to preserve them intact he will use them like mosaics. The tapestry, seen in the picture of that name, hanging above an ornate marble console table, flanked by a decorative column supporting a vase of daffodils (yellow labels), depicts a hillside village; each label represents a tiny hill clinging to the slopes. Down the hill a man leads a donkey pulling a cart loaded with the harvest. Farther down the slope a woman carries more grapes in a basket on her back while other figures on the hillside prune vines or crush grapes.

Originally Valentino donated his collages either to favourite charities, such as a local hospital, or, as mementoes, to friends. He even made a credit-card collage for his son who works at the Midland Bank. *The Balloon Scene* was sent to the

owner of a vineyard in the Napa Valley, in California. "While I was staying there," recalls Valentino, "I heard a fantastic noise one morning, and as I looked out of the window I spotted three hot-air balloons sailing past. So I sent Mr Swanson this to remind him of my visit. Each label is a local Californian wine." He also regards the collages as a form of souvenir, which can bring back memories of "the most beautiful wines I have drunk, such as a 1945 Lafite-Rothschild or a 1938 Barolo. I never throw away the label."

Despite his reluctance to promote his hobby, Valentino Monticello has seen his collage become collectors' items. In 1989 one of his works passed the selection committee for the Summer Exhibition at the Royal Academy of Art, and later that year seven were exhibited at Christie's of London for the Wine Trader Art Society. Its chairman, Michael Broadbent, a director of the auction house and Master

of Wine, was so impressed that he wrote: "Not only are they meticulous but artistically of the very highest order." A recent show of 40 works priced between £300 and £3,000 was sold-out within two hours; "They were queuing up outside," recounts the astonished artist.

The secret is out. That may be no bad thing, for now admirers are sending special wine labels from all over the world. These will be vital for his forthcoming monumental project, a book drawing together his three loves: opera,

*'NOT ONLY ARE THEY
METICULOUS BUT
ARTISTICALLY OF THE
HIGHEST ORDER.'*

wine and art. The intention is to take operas from each wine-producing country ("even China, with Puccini's *Turandot*") and depict a famous drinking scene from one of the operas. "In the last act of *Don Giovanni*," he explains, "they mention Marzemino, so I'll use the Trentino-Alto Adige labels, while for Rossini's *Cenerentola*, in which the father becomes cellar-master to the prince, I'll use a Lazio wine. You remember the great chorus in *La traviata*? Well, they are all drinking champagne in Paris, and since *Der Rosenkavalier* is a Belle Epoque opera I'll use Perrier Jouet labels, which have roses on them. For *Medea* I'll use the blue wine that Homer wrote about: they added sea salt to white wine to turn it blue..." and so he continues threading together the themes, the arias, the imagery and the wines. He is an impressively cultivated man whose imagination has never been corked □

HATS OFF TO DESSERTS!

Steven Wheeler describes some spectacular dishes that add the final flourish to a meal at the best-dressed tables.



From left to right: Pineapple Piece Montée with Ginger Cake and Melon Ice; Iced Egg-Nog Charlotte with Mango and Raspberries; Strawberry and Passion Fruit Meringue Bombe.



Desserts, like the millinery fantasies that cause heads to turn at Ascot, can provide an opportunity for us to show off the lighter side of our character. Anthelme Brillat-Savarin, the 18th-century magistrate, politician and gastronome, said "Tell me what you eat, and I will tell you what you are", suggesting that what we serve at the table throws light on our personality. Do we then reveal a love of whimsy and exuberance when we conclude a meal with a lavish dessert?

Desserts often hark back to childhood and rekindle youthful excitements. At their most memorable, they ride high on the emotional roller-coaster. Who could resist a creamy charlotte of frozen egg-nog laced with rum, decorated with mango, raspberries and red ribbon?

But, no matter how splendid the dessert, in practice the cook will be concerned about simplicity of preparation. That egg-nog charlotte, for instance, can be made in advance and finished off with minimum fuss, leaving you

free to spend time with your guests. A grand dessert should never involve your having to disappear into the kitchen part way through a meal.

Some of the more spectacular desserts call for elaborate finishing touches which you might want to try out before the big day. Spun sugar, for example, which is an impressive addition to the pineapple *pièce montée*, does call for a practised hand. It is certainly not something that I would advise you to tackle for the first time just before your guests arrive.

Successful desserts are based on striking contrasts of taste, texture and colour. It is, therefore, essential to choose the very finest ingredients. If the recipe calls for chocolate, always use the best possible. In my time working as a hotel pastry-chef I have seen kilograms of fine Belgian chocolate find their way into wonderful ice-creams, custards and mousses. Varieties which I should recommend to the home cook include Chocolat Pâtissier Menier, Suchard Bittra and Marks & Spencer Swiss Plain.

When choosing eggs, always seek out

organic free-range for the richness that they add to delicate cakes and sponges. And, no matter how health-conscious you may be, there is no substitute for the sweetness of good butter. Save the low-cholesterol spreads for breakfast and indulge in the real thing—preferably the delicious Normandy-made *beurre d'Isigny*—when flavour really matters.

However, the best-kept secret of the pastry-cook's kitchen is the concentrated taste locked inside a carton of frozen raspberries. In the depths of a northern winter, when fresh supplies from southern Italy and Israel may be scarce, they offer a perfectly acceptable alternative—especially as a rich, thick sauce.

With grand desserts, more than with any other part of the meal, remember that we eat first with our eyes. The colour and design of the concluding course will play an all-important role in the success of the entire meal. Allocate plenty of time to the preparation, piece it together with precision, and you will be ready to accept your guests' accolades as you present it at table with a flourish.

GRENADINE PEARS ON A TOASTED WALNUT CRUST

2lb/900g conference pears
15 fl oz/425ml grenadine syrup
½ tsp red food colouring
For the walnut shortbread
3oz/75g walnut pieces
8oz/225g plain flour
4oz/100g butter, chilled
2oz/50g caster sugar

1 large pinch salt
½ lemon, finely grated zest
For the pastry cream
12 fl oz/350ml milk
6 egg yolks
6 tbsp plain flour
2oz/50g caster sugar
½ tsp vanilla essence
For the decoration
1 fresh green fig

Pour the grenadine syrup and 15 fl oz/425ml of water into a large saucepan. Add the red colouring and bring to the boil. Remove skin from the pears, leaving them whole. Place them in the syrup, cover the surface of the liquid with greaseproof paper and simmer for 20-25 minutes. Allow fruit to cool in syrup.

To make the shortbread base, pre-heat the oven to 180°C/350°F/gas mark 4. Lightly grease a 10in/25cm flan tin with a little soft butter and set aside. Place the walnuts in a food-processor and chop them finely. Add the flour, butter, sugar, salt and lemon zest and continue to process until the mixture forms a loose-crumb consistency. Turn out into the prepared flan tin and press the surface lightly all over with the back of a tablespoon. Place in the pre-heated oven and bake for 20 minutes.

To make the pastry cream, measure 4 tablespoons of the milk into a mixing bowl. Add the egg yolks, flour and sugar and combine with a hand whisk. Bring the remainder of the milk to the boil in a heavy saucepan with the vanilla essence. Stirring constantly with a whisk, pour the boiling milk over the egg mixture, then return it all to the saucepan and stir over a moderate heat for less than a minute, until it thickens. Pour the pastry cream into a clean bowl, cover and allow to cool.

To assemble the tart, spread the pastry cream over the shortbread base. Quarter the pears lengthways, remove the cores and cut into even, vertical slices. Arrange these, overlapping, on top of the pastry cream and decorate the centre with a fig cut into six pieces.

Serves six.

EXQUISITELY-COLOURED GRENADINE PEARS
ON A TOASTED WALNUT CRUST.



Nearly five months 'til the Savonlinna Ice Carving Championships and already we find Lorney Hoitman busy sharpening his skills. They tell us he has yet to win the title. Seems there are those who deem Lorney's work "a bit ahead of its time." Lorney's reply roughly translated: "Hey, it's not like the grand prize is a lifetime supply of Finlandia or anything."



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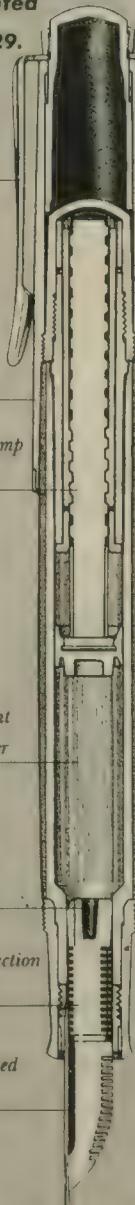
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chambers

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8oz/225g caster sugar
2oz/50g cocoa powder
For the chocolate sponge
3 eggs
3oz/75g caster sugar
2oz/50g plain flour
1oz/25g cocoa powder
1oz/25g ground almonds
2 tbsp golden syrup
4 tbsp dark rum
For the mousse
7oz/200g best plain chocolate
3 egg whites
3 tbsp caster sugar
10 fl oz/275g double cream,
loosely whipped
For the decoration
1 tbsp icing sugar, sifted
2 tbsp cocoa powder, sifted

To make the chocolate meringue, pre-heat the oven to 140°C/275°F/gas mark 1 and line two baking trays with three layers of newspaper and one of non-stick baking parchment (the newspaper will protect the meringue bases from the hot metal tray). Whisk the egg whites in a mixing bowl until they hold their shape on the whisk. Add the sugar a little at a time, continuing to whisk until the meringue is stiff and shiny. Sieve the cocoa powder over the meringue and fold in evenly. Spoon the chocolate meringue into a large piping bag fitted with a ½in/12mm plain nozzle. Pipe a series of parallel lines onto each tray, a finger's width apart. Put the trays into the

pre-heated oven and dry for 15 minutes with the door slightly ajar for ventilation. After this time, reduce the temperature to 120°C/250°F/gas mark ½ and allow meringues to dry completely for two hours. Remove from paper and store in an airtight jar.

Pre-heat the oven to 190°C/375°F/gas mark 5. Thoroughly grease an 8in/20cm spring-form cake tin with soft butter. Line the base with greaseproof paper and dust the inside with flour.

Whisk the eggs and sugar in a large mixing bowl for three to four minutes, until a thick ribbon can be drawn from the whisk. Sift the flour, cocoa powder and ground almonds over the beaten egg and fold in with a large metal spoon. Without delay, turn the mixture into the prepared tin and bake in the centre of the pre-heated oven for 30-35 minutes. The sponge is cooked when it has shrunk away from the sides of the tin and feels springy to the touch. Turn the sponge upside-down onto a wire rack, leaving the paper lining on.

When cool, remove the paper from the chocolate sponge and slice the cake horizontally into two layers. Line the base and sides of the spring-form cake tin with fresh greaseproof paper and place one layer of sponge in the bottom. Save the second layer for another occasion.)

Spoon the golden syrup into a small bowl and stir in 4 fl oz/100ml of boiling water to dissolve. Brush generously over the sponge,

then sprinkle the rum on top.

To make the mousse, break the chocolate into a bowl, stand it over a saucepan of simmering water and stir until melted. Remove from the heat. Whisk the egg whites stiffly. Add the sugar and continue whisking until firm. Fold the melted chocolate into the meringue, then fold in the cream. Turn the mixture out into the tin, on top of the sponge, and chill for one hour.

Release the mousse-topped cake from its tin and remove the paper. Break the chocolate meringue into short lengths and use them to cover the entire surface. Dust with cocoa powder and icing sugar and serve.

Serves six.

STRAWBERRY AND PASSION FRUIT MERINGUE BOMBE

4 egg whites
4oz/100g caster sugar
½ tsp orange-flower water
(optional)
For the sauce
1lb/450g fresh or frozen
raspberries
4 tbsp caster sugar
3 passion fruits
For the decoration
12oz/350g strawberries
3 passion fruits

Pre-heat the oven to 180°C/350°F/gas mark 4. Lightly grease a 2pt/1-litre bombe mould, or a pudding basin, with soft butter and set aside.

In a clean bowl, whip the egg whites until they hold their shape on the whisk. Add the sugar a



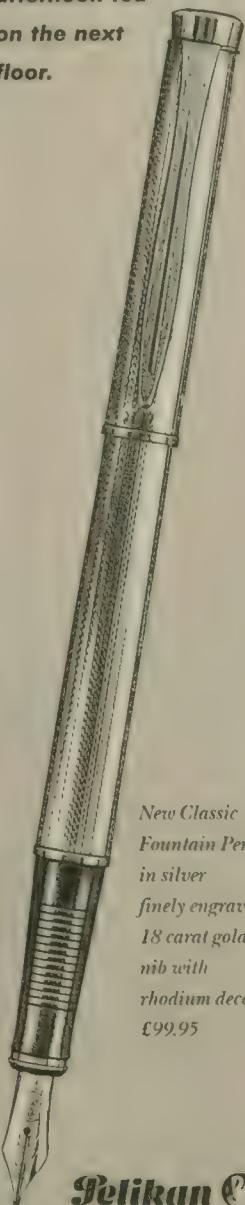
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tawny draws its tones
from Port wines
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over two decades
Twenty long years
pass until
the mysteries of its
amber and orange glow
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little at a time and continue whisking until firm, incorporating the orange-flower water if using, then turn the meringue mixture into the prepared bombe mould. Stand the mould in a roasting pan, pour in boiling water to half fill the pan and bake in the pre-heated oven for 25 minutes. Allow the bombe to cool for 10 minutes before turning out on to a serving dish.

To make the sauce, place the raspberries and sugar in a stainless-steel or enamel saucepan, soften over a gentle heat and simmer for four to six minutes. Allow to cool. Scrape out the contents of three passion fruits into the saucepan, then rub all the fruit mixture through a nylon sieve to remove the pips.

Pour the sauce over the bombe, and decorate the top and base with strawberries and wedges of passion fruit.

Serves four.

ICED EGG-NOG CHARLOTTE WITH MANGO AND RASPBERRIES

For the custard

3 egg yolks
2 tsp cornflour
½ tsp grated nutmeg
1 pinch ground cloves
1 vanilla pod
4oz/100g caster sugar
7 fl oz/200ml milk
24 sponge fingers
3 tbsp dark rum or whisky
3 egg whites
10 fl oz/275ml whipping cream, loosely whipped

For the sauce

12oz/350g frozen raspberries
3 tbsp caster sugar
For the decoration
1lb/450g fresh raspberries
1 large ripe mango, peeled and diced
1yd/1m red ribbon

Lightly grease the inside of a 2pt/1-litre charlotte mould or 6in/15cm-deep cake tin with vegetable oil. Line with greaseproof paper and set aside.

Place the egg yolks and cornflour in a small mixing bowl with the nutmeg and ground cloves. Split the vanilla pod open lengthways with a small knife (if the pod has dried, soften it first in boiling water). Scrape the black paste from the pod onto a marble or wooden surface and combine with 1 tablespoon of the sugar to disperse the tiny seeds. Sieve this sugar into the mixing bowl to remove any stray bits of pod, add a further tablespoon of sugar and combine evenly with a hand whisk. Bring the milk to a simmer with the vanilla pod and pour, stirring, over the egg mixture.

Return to the saucepan and continue to stir over a moderate heat for less than a minute, until it thickens. Transfer custard to a bowl, cover and leave to cool.

Place four of the sponge fingers on a saucer and moisten with rum or whisky. Whisk the egg whites until they hold their shape on the whisk. Add remaining 3oz sugar gradually, whisking until firm.

Fold the loosely-whipped cream into the cooled custard, then fold in the beaten egg whites. Stir in the moistened sponge fingers, which will break up slightly, turn into the prepared mould and freeze for three hours.

To make the sauce, place the raspberries and sugar in a stainless-steel or enamel saucepan, soften over a gentle heat and simmer for five minutes. Rub through a fine nylon sieve to remove the pips and allow to cool.

To decorate the charlotte, dip the base of the mould in hot water for a few seconds and turn out on to a serving plate. Remove the greaseproof paper and stick the sponge fingers standing up around the edge. Secure with red ribbon tied in a bow. (If you are planning ahead, the charlotte can be put back into the freezer at this stage.) Place the whole raspberries and the diced mango in a bowl, moisten with a little of the raspberry sauce and heap them in the centre of the dessert. Present the remainder of the raspberry sauce separately.

Serves eight.

PINEAPPLE PIÈCE MONTÉE WITH GINGER CAKE AND MELON ICE

For the ginger cake

4 fl oz/100ml milk
3oz/75g butter
2oz/50g soft brown sugar
3 tbsp honey

3 tbsp black treacle
5oz/150g plain flour
2 tsp bicarbonate of soda
½ tsp salt

1 tbsp ground ginger

1 tbsp ground coriander

1 tsp ground cinnamon

1 egg, slightly beaten

½ orange, finely grated zest

For the sorbet

1 Galia melon

3oz/75g caster sugar

For the spun sugar decoration (optional)

5oz/150g caster sugar

Slice the top off the pineapple with a serrated knife. Cut away the bottom, pare the outer skin and remove the central core with an apple-corer. Cut pineapple into ½in/2cm slices and set aside. Reserve leafy top for decoration.

Pre-heat the oven to 180°C/350°F/gas mark 4. Lightly grease a 6in/15cm-deep cake tin with butter and line with greaseproof paper. Bring the milk to the boil in a small saucepan and take off the heat. Into the hot milk stir the butter, sugar, honey and treacle until dissolved. Allow to cool until hand-hot. Sieve the flour, bicarbonate of soda, salt and spices into a hand mixing bowl. Stir in the hot milk with a wooden spoon to form an even batter. Lastly, stir in the egg and the orange zest and turn into the prepared tin. Bake in pre-heated oven for 50 minutes until a skewer will come away cleanly from the centre. Allow to cool before removing from the tin.

To make the melon sorbet, cut the melon in half and remove the seeds with a tablespoon. Scoop the flesh into a liquidiser and reduce to a purée. Measure 7 fl oz/200ml of water into a small saucepan, add the sugar and simmer briefly to make a syrup. Allow to cool. Combine the syrup with the puréed melon and freeze in an ice-cream maker. Alternatively freeze the mixture in a stainless-steel or enamel tray for one hour; break up the ice crystals with a hand whisk every 30 minutes, returning to the freezer in between times, until sorbet is firm. Allow two and a half hours in total.

To assemble the pineapple, turn the ginger cake out on to a board and trim to the same diameter as the pineapple. Cut the cake horizontally into ½in/2cm-thick slices and make alternating layers of pineapple and cake. Top with the reserved leaves.

The spun-sugar decoration involves hot caramel and requires extreme care. Have ready a sink full of cold water, and several sheets of newspaper covered with greaseproof paper on a low table. Measure 2 tbsp of the sugar into a heavy-based saucepan. Stir over a moderate heat with a wooden spoon until the sugar melts and begins to brown. Continue to add the sugar a little at a time stirring until melted. When all the sugar has been added, allow the caramel to brown slightly, then dip the base of the pan briefly in the water to take away the heat. Dip a table fork into the caramel and spin a thread quickly over the paper. Repeat several times to form a thin fleece. Lift it into a loose beehive shape. Spun sugar will stand for up to an hour, but will soften in humid weather.

Place scoops of the sorbet around the base of the pineapple, decorate with sugar and bring to the table.

Serves four □

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DRESSING WITH PEARLS

BY SUZY MENKES

What is the thread that links Josephine Baker with Queen Elizabeth I, or Coco Chanel with Empress Eugénie of France? The answer is a string of 'pale, poetic pearls'.

The Tudor queen wore iridescent droplets on her bushy red hair, in her lacy ruff and cascading down the front of her stiffly-encrusted gown. Josephine Baker, the erotic dancer of the 1920s, gyrated on stage in strands of pearls looped over her breasts, bare but for a few feathers. And there you have the changing symbolism of the pearl as it has been seen through the ages: purity and power for a virgin queen versus female sensuality, exoticism and romance.

In the latter half of the 20th century the image of innocence has won out. Pearls are seen as the perfect gift for a christening, an 18th birthday or a wedding. The acceptable good taste of wearing them is demonstrated by the royal family, from the Queen's simple



POPPERFOTO



The changing symbolism of the pearl. For Queen Elizabeth I, above, it denoted purity and power. For Josephine Baker, left—the toast of Paris in the 1920s—the gem spoke of romance, exoticism and female sensuality.



twinset-and-pearls style, emulated by upper-class English ladies at village fêtes and Royal Ascot, to the tiara of trembling pearls and the glamorous seed-pearl-embroidered dresses worn by the Princess of Wales.

Yet since the pearl was first raised from the ocean floor to become a valued gemstone, there has been more to its lustre than appears on its milky surface. Earlier cultures were not even convinced that the sea-bed and the oyster were the source, seeing the pearl instead as a divine droplet from the heavens. Indian miniatures show dancers invoking rain gods with pearls dangling in drops over Mogul costumes. The Greek poet Homer expressed in the *Odyssey* a myth that exists to this day, linking pearls with tears: "The liquid drops of tears that you have shed,

Shall come again transformed to Orient Pearl."

Shakespeare, in *As You Like It*, perpetuated another legend—the ancient Indian myth that pearls grew in the foreheads of toads. In the famous lines "Sweet are the uses of adversity", the "ugly and venomous" toad "wears yet a precious jewel in his head".

Ah, a head-dress of pearls—that has a cachet monarchs, maidens and movie stars have all understood. Occasionally the same headpiece can make a leap across the styles of the centuries: Princess Gloria von Thurn und Taxis has worn on

The designs of Erté, above, and Lanvin, below, made lavish use of pearls in the early years of this century. Their sensuous effect was also appreciated by Hollywood screen sirens like Theda Bara, below right as Cleopatra.



FASHION INSTITUTE OF TECHNOLOGY



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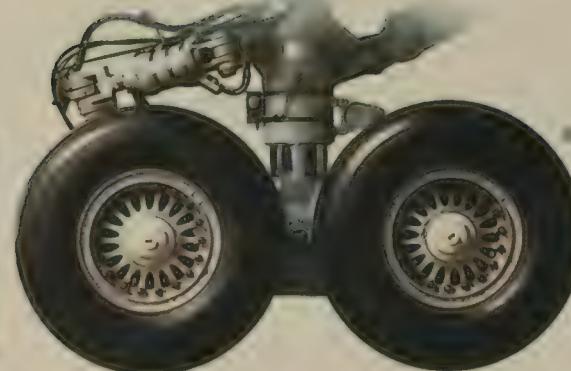


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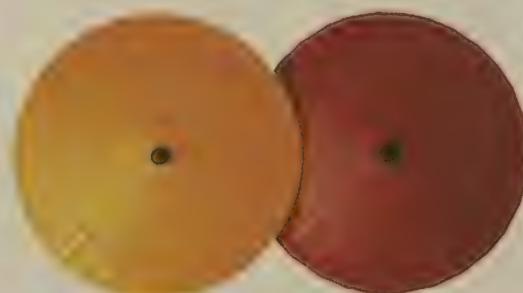
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her dyed punk hair a pearl tiara once owned by Empress Eugénie of France.

When the empress's jewels were sold in 1887, 17 years after the end of the Second Empire, many were bought by Indian maharajahs, who transferred these symbols of power and majesty to a different culture, a different country and to a ruler of a different sex. In the same spirit, when Farah Diba, Empress of Iran, went to jewellers Van Cleef & Arpels for her 1967 coronation crown, its inspiration was the rigid jewelled headpieces shaped like turbans worn by the ancient shahs of Persia. But where Farah Diba's crown contained 105 globular pearls, that of the Qajar Dynasty shahs, with its cockade of gemstones, had incorporated 1,800 of the stones.

The most familiar head ornaments are tiaras, adapted from the cockscomb or *kokochnik* of Russian peasant head-dress. Under the Romanovs the lacy, pearl-embroidered designs developed into sumptuous, jewel-laden diadems, like the tiara of interlaced diamond circles with duck-egg pearls suspended in each that is now worn by the Queen. It had once belonged to the Grand Duchess Vladimir of Russia, was smuggled out of St Petersburg after the revolution and bought in 1921 by Queen Mary, the present Queen's grandmother. The Princess of Wales's diamond bow-knot tiara with delicate, hanging pearls was also a Queen Mary heirloom.

The fabulous Romanov pearls inspired fashion's most celebrated fakes. When Coco Chanel's lover, Grand Duke Dimitri, made her gifts of Russia's royal pearls, Chanel wound them in with artificial ones and created a Milky Way of opulence that remains to this day the height of fashion.

Although some historians have called the Renaissance period the Pearl Age, the stones have never gone out of fashion, and some styles of wearing them have remained constant. French *haute coiffure* hairdresser Monsieur Alexandre weaves pearls through the hair of modern-day brides just as in the 15th century the gems were braided with tendrils of hair. In the 1920s pearl-decorated skull-caps were revived from the 14th century as a new fashion for shingled heads.

Then there are the people's pearls. In the early 20th century there was a fashion fad among the working-classes for sewing elaborate patterns of mother-of-pearl buttons on to simple outfits for festive occasions. Later that proletarian style of pearly kings and queens became the ultimate in Parisian chic when French fashion designer Christian Lacroix re-created the look on a little black suit in his couture collection.

The use of pearls as adornment for

NATIONAL PALACE MUSEUM, REPUBLIC OF CHINA



In a pearl-rich culture like China's these gems have adorned the wealthy for 4,000 years. The wife of Shih Tsu, a 13th-century emperor of China, wore them as decoration and jewellery.



Seed-pearl embroidery beautified the clothes of the aristocracy. This silk glove is one of a pair thought to have been made in Sicily for the Holy Roman emperor Friedrich II.

KUNSTHISTORISCHE MUSEUM, VIENNA

Surveying the diamond cut thinness and satisfying plumpness of the words that had flowed from the dancing golden nib of his green and black Pelikan pen, Charles Dickens toyed with the droll thought of renaming his hero David Copperplate, then bent again to his task. How much better this was than working in a blacking factory!

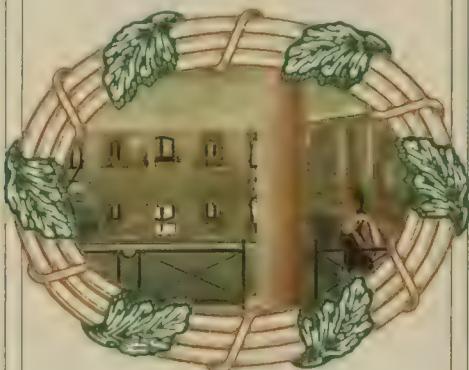


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SEVENARTS GALLERY, LONDON

Erté in "Clair de Lune", a pearl and swansdown confection that he wore to a party in Monte Carlo.

clothing is as old as the ancient Byzantine, Chinese, Indian and Persian empires. Russian orthodox priests had crosses and symbols on robes, stoles and even slippers embroidered with pearls. Can we imagine Gloriana—Elizabeth I—without her rigid bodice, full sleeves and spreading skirt encrusted with pearls? Henry IV of France is shown with pearl fleurs-de-lis decorating his doublet.

Pearls sewn on clothes have been symbolic of power and prestige, royal or religious—and not just in the distant past. On Princess Elizabeth's wedding dress, made by Norman Hartnell in 1947, orange blossom, roses and ears of corn were embroidered on satin in 10,000 seed pearls. The pearl-trimmed bodice of Lady Diana Spencer 36 years later followed the same tradition.

Pearls decorating clothes may suggest pomp and importance, but what about the other side of the pearl—the sensual effect of the "gem which dims the moon" when worn against bare skin? In the Orient or in India the sinuous bodies of dancers would writhe under swags of pearls. That image was picked up by fashion designer Paul Poiret at the start of this century in styles inspired by Diaghilev's Ballets Russes. In the same period costume designs by Léon Bakst and Erté brought orientalism centre-stage, using ropes of pearls that veiled the naked body

like a slatted blind. In 1922 Erté even appeared himself at a fancy-dress party in an outrageous costume of swansdown and pearls.

Josephine Baker, with her loops of necklaces and grass-skirts of beads, became a Paris celebrity in the 1920s, and cinema fashions followed suit. Theda Bara appeared on screen as Cleopatra with her full breasts curtained in pearls, while male heart-throb Rudolph Valentino played exotic parts in early films wearing pearls and little else.

If pearls have such a strong sexual charge, how have they become a modern-day symbol of all that is innocent and respectable? In England the credit must go to Queen Elizabeth the Queen Mother, who favours simple strands of pearls in contrast to the glistening, bejewelled grandeur of her mother-in-law Queen Mary.

But it is the Princess of Wales, with her combination of regal grace and modern style, who has made the most of the pearl. She has often been seen in a plain necklace or a deep choker. Yet she has also dangled a long row of lustrous pearls down the low-cut back of a crimson velvet dress, thus uniting, in a single gesture, the majesty, the lustre, the glamour and the feminine allure that make up the fashion power of the pearl.

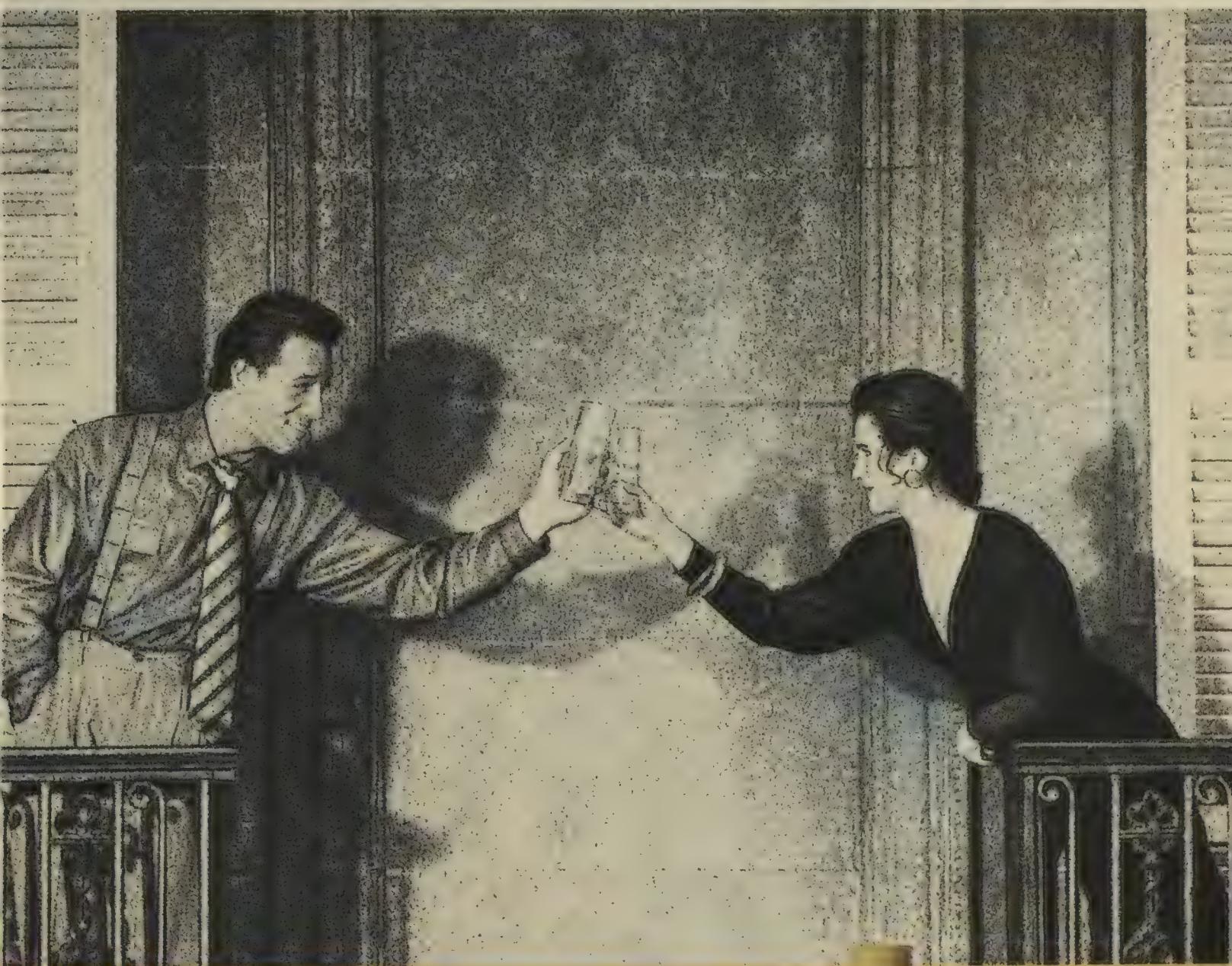


TIM GRAHAM

The Princess of Wales: pearl power.

□ *Pearls: Ornament and Obsession*, by Kristin Joyce and Shellei Addison, is a new book on the subject, published by Thames & Hudson at £38.

GETTING TOGETHER BEGINS WITH G



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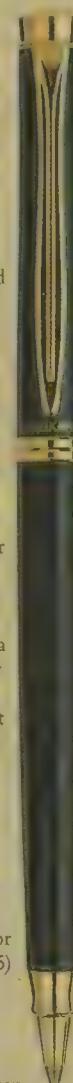


• THE PELIKAN PENS CROSSWORD •



ACROSS

- Pen movements that would ruffle Eliot's friends (9)
- Literary work constantly interrupted for a sandwich (6, 5)
- About London Transport - they're puzzling (7)
- Ivy's cruel mismanagement noted in flowing style (9)
- Feed red box N, D, A, S or E (4, 1, 6)
- Swinging Old Bing has a smooth way with words (4, 3)
- Sad café writer takes refuge in several beers (5)
- A capital gain in 1842, its contents lend lustre to island now (1, 1, 1)
- Penpusher by hearsay civilisation's creator (5)
- Makes heavenly marks on dotted line (5)
- Cover-up artist's standby I signed for in Texas (6)
- Grande Illusion or Grand National, it's the latest of 55's brood (7)
- Frozen mitt? Revise warmer script (7, 5)
- He drew our attention to looking glass writing (7)
- Whichever way you put it, a friendly signature precursor (9, 5)
- US convict's wise to elegant art (10)
- Record first the French Pauline lines (7)
- End thing last month (6)
- Sir Arthur loses hesitation, gets off bed to find pen (5)
- Not one of the sheets King John lost in the wash (5, 5)
- A thousand kinds of food for traveller in realms of gold (5)
- Clearer encodes amiably visaged spy creator (2, 5)
- Sacred writing, calmer we hear for risqué example (5)
- Writer on autopilot (and often on blotter) (7)
- American cheers word derivations (5)
- Leap ink! to form the fabled bird that is the soul of our crossword (7)
- Copyists crib all of writing in there (7)
- Harmless nouns (5)
- Nasty lover holds means to write cuttingly (5)
- Though Caesar, Churchill and Owen wielded both, and 76 is both (3, 3, 2, 8, 4, 3, 5)
- Writer of more than 1,500 plays: 'e loved page, (ed) (4, 2, 4)



The senders of the first four correct solutions to be opened on March 31st, 1993 will each receive this elegant set of matched Pelikan Classic writing instruments.

- Witch's place, home counties address, stick moniker on the back (7)
- Top psychiatrists harbour afterthought (1, 1, 1)
- Help! a muddled Hebrew letter (5)
- Professorship in unisex office (5)
- Intricately tooled blade is top in 55 pecking order (6)
- Gogol diarist's ailment? (11)
- Angel's bride, brought to book at Stonehenge (4)
- Member of remarkable family: Gert, Ep or Ein (5)
- Treatise, not achieved at one gulp, it's said (5)
- Magical RL, in a word, design (9)
- He was tight with a bob (7)
- Supremely good 55; jump over a sun to get it (8)
- Warner and Fox change penultimate for dens (7)
- In the picture? Ben Hur or 93 across, possibly (4)
- 91 sounds like something your best friends won't tell you about, Virginia (7)
- Illuminating chamber (11)
- Mademoiselle's object lesson was not a feather in Lord Fancourt Babberley's cap (2, 5, 2, 2, 5)
- Not the liquid one wants to see on the bottom line - have another shot (3, 3)
- Versailles feature contains instruments unknown to Louis (8, 4)
- Regular correspondent; possibly a lovebird (9)



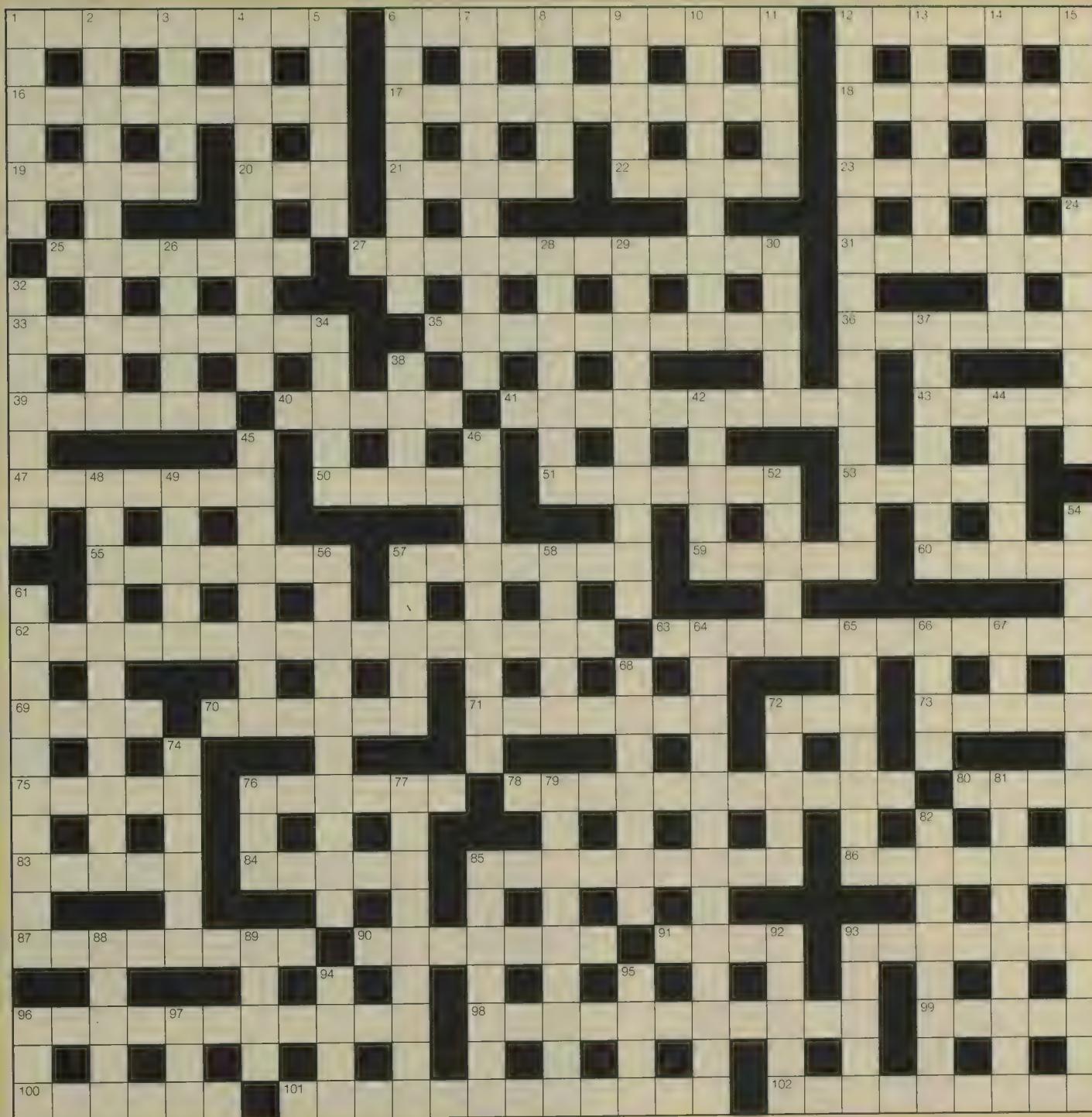
DOWN

- League successor spies fifty round letter (6)
- Brothers and sisters swamp King Charles in not very belles lettres (11)
- Scots poet, Martian poet or, so it's told, Somerset story (5)
- Scottish scribblers seek live-in accommodation (10)
- 9 tailors' creator changes from the waist down - a stitch in time maybe (6)
- Missive from Brighton or Ayot St Lawrence (8)
- Swan deed of the lady helps words take wing (10)
- Acronym written in lipstick? (5)
- Perhaps they document Lancelot's adventures (5)
- Star sign (9)
- Spun by Munchausen or the Lady of Shalott? (5)
- Wordsworth's sourcebook? Certainly, irrefutably, indubitably, you've said it, you bet (6, 9)
- It has a bearing on what one writes (7)
- One who inscribed TOMRWH (9)
- Untersee craft in 24 (4)
- Fast, holy man, in inky way (5, 2)
- What Daisy Ashford couldn't and knight at arms was under (5)
- From drunken boat to drunken bout, he spent a season in hell (7)
- Once an oldy is elementarily considered, doctor's ghost emerges (from the London fog?) (5, 5)
- That which Stevie's novel was on was yellow; John & Co use green and white (5)
- Scoller (misspelt) creates heraldic decoration (7)
- (See 33)
- Desanctified stinkpots - well, well! (7)
- Mark on Rorschach's escutcheon? (4)
- Evacuation route introduces list (5)
- Shakespeare's first spelling book - not too successful by the look of it (5)
- Swiss military version may have trimmed William Tell's feathers (8)
- Murderous sounding denizen of Grub Street (9)
- Fine writing, but a disappointing combination of words for the vicar (11)
- 14 to Orpheus, kind in the regiment (5)
- Norma dashed off an elegant hand (5)
- Naturally, his paternal advice was well couched (4, 12)
- 55, 25, 76, 87, Boz, Phiz or Kilroy (3, 2, 5)
- Freud's opening three city abbreviation marks in MSS (5)
- Able editor has means to take picture beyond the fringe (5)
- Inclines to emphasise parts of the text (10)
- They scored a win as far as the Rosetta Stone finders were concerned (13)
- Toff that 21 crosses at his peril (3, 4)
- Unenveloped correspondent sounds certain (4)
- Dictionary scrambled for work by 43 or, oddly, Fletcher (3)
- Cat's bathroom, I see, is secret (7)
- A shilling in hand for him, by the sound of it (5)
- Betorn betorn novelist, novelist or novelist (6)
- Vovectomy on 11 extracts critical organ (1, 1, 1)
- Skilled penicillist sounds as though he may quit board in a huff (9)
- Does it enclose one's curlers? No, it releases one's curlicues (9)
- Queen Cole comes out with the blarney (9)
- Incorporeal Holloway journalist (2, 6)
- All dice thrown produce wherewithal to soften gargon (7)
- Spenser's illiterate might be blue though (5)
- Promptly unattributed (4)
- Obsequious 21 loses his head and takes on class archaically called (5)
- Billon dollar box contents (5)
- Orb I adapted to revolutionary end (4)
- Journey toward sunrise to discover mystic symbol (4)
- What's teacher's address dear? (3)
- Wordplay central to Crime and Punishment (3)

Puzzlers should note that Pelikan, makers of much-sought-after fountain pens since 1929, currently offer these hand finished writing instruments in three distinctive ranges: Souverän, Toledo and Classic.



• THE PELIKAN PENS CROSSWORD •



Cross Strokes & Down Strokes by Ken Short

A calligraphic and literary diversion, presented by the makers of Pelikan fountain pens, in association with the Illustrated London News Group. Appropriately, the senders of

the first four correct solutions opened on March 31st will each receive the jewel-like set of matched writing instruments shown beside the clues (opposite), the slender new Pelikan Classic fountain pen, in vintara green enamel with finely engraved 14-carat gold nib, and its companion ballpoint pen and propelling pencil. Your entry will be acceptable on a photocopy of the complete grid page, if you prefer not to mutilate the magazine. Recommended references are Chambers, 1988, and your own well-stocked mind.

Entries should be sent to The Pelikan Pens Crossword, The Illustrated

London News Group, 20 Upper Ground, London SE1 9PF. The names of the winners and the solution to the puzzle will be published in our Summer issue of 1993.

Pelikan

Name Mr/Mrs/Miss/Ms

Address

Postcode

Daytime Tel. No.

• THE PELIKAN PENS CROSSWORD •



R
A BLEND OF
OLD SCOT

JUSTERINI & ST. JAMES'S
BY APPROVAL OF
KING GEORGE IV
KING WILLIAM IV
QUEEN VICTORIA
AND THE PRINCE OF
Wales
KING GEORGE V

WORLD HOTELS

GUIDE TO THE WORLD

MAJOR CITY MAPS

BUSINESS BRIEF

INTERNATIONAL BUSINESS CLUBS

TIMEZONE GUIDE WORLDWIDE

AIRLINE GUIDE

BUSINESS WORLD

WORLD FAX DIRECTORY

TRAVEL SECRETS

Sights and scenes rise above
a wealth of artis
in historic Prague

Revelling in its new-found liberty, exuberant Prague is one of Europe's hottest travel destinations. Its ancient streets, lined by architectural flights of fancy virtually untouched by the Second World War or late-20th-century development, are packed with tour groups. Indeed, its bustling medieval alleyways have the atmosphere of central Venice without the canals. As in Venice, though, you can easily escape from the main thoroughfares into the peace of earlier centuries, where a wealth of more discreet wonders await.

• **Hotels.** Places to stay in Prague are at a premium, so much so that many people lodge in private apartments or as paying guests. If you can, book early. The best hotel is the Palace (Panská 12, Prague 1); its restaurant also offers some of the best food in the city.

• **Dining out.** U Labutí (The Swan): sit out in the sun or wander inside this former stable where roast swan was once a highlight of the bill of fare. Peaceful setting in leafy Hradčany Square. More outdoor dining at U Lorety (Loretánské Square 8) on the terrace overlooking Černí Palace. Beautiful location beside the Loretto shrine, whose carillon sounds on the hour.

• **Beer halls.** Visitors flock to U Fleků (Křemencova 11) to sample the wonderfully light and frothy black beer. Sit in the courtyard to avoid unruly crowds, but be sure to explore the premises, dating from 1459, including a hall with minstrels' gallery. For a taste of local life, try instead U Zlatého Tygra (The Golden Tiger), on Husova. You may have to queue for a seat among men waiting to have jugs filled with the lager-style brew to take home. The customer's beer-mat is marked with a tick to record each glass consumed.

• **Entertainment.** Book your tickets in advance for the opera, in the wonderfully ornate, 19th-century Národní divadlo (National Theatre); contact your local office of Čedok, the state-run tourist agency, which also provides other handy information, including a "what's on" guide in English. The Estates



JOE CORNISH/TONY STONE WORLDWIDE

The Old Town seen from the statue-decked Charles Bridge.

Theatre is looking magnificent, newly refurbished inside and out in green and gold, with rows of gilded lanterns; it's magical at night. Simultaneous translation of plays into English available.

• **Concerts.** If the major venues are full, do not despair. Small concerts take place every evening in churches and gardens throughout the city. Watch out for choral performances at the Baroque church of Our Lady of the Snows or open-air chamber concerts at the *sala terrena* in the Italian-style Waldstein Gardens.

• **Small change.** Always keep a few crowns (*koruna*) handy. All toilets, even in smart restaurants, are guarded by fearsome *babičky* (grandmothers), who demand an entrance fee.

• **Exploring.** Best done on foot, with a guidebook that describes points of interest along specific walks. It is worth considering a tram pass to cover the length of your stay: trams are swift, plentiful and efficient (there are few cars to impede them). The No 22 runs up the hill to Hradčany Castle.

• **Astronomical clock.** Prague's number one tourist attraction: crowds gather in the Old Town Square on the hour to watch it in action. But go inside the town hall for a closer look at the mechanism of gears and pulleys that makes the wooden statues of the apostles swing round.

• **Charles Bridge.** While in Prague, be sure to stroke the tiny figure of the town's patron saint, John Nepomuk, for good luck. It can be found on the bronze plinth of a statue, just over half-way across, on the right-hand side as you look towards the castle.

• **Museums.** Don't be surprised if museums or galleries are closed due to theft: Prague has suffered an





St Jerome, by the 14th-century Bohemian Master Theodoric.

upsurge of crime since the Velvet Revolution (Václav Havel seriously miscalculated when, on taking up office, he ordered the release of 200,000 prisoners—many of them hardened criminals). Fortunately, art thieves have proved as ineffectual as the *babičky* who “guard” the paintings in between chatting and knitting, and most have been caught trying to dispose of their booty.

• **Vladislav Hall.** The palace in Hradčany Castle draws crowds who marvel at the fan vaulting and ponder how the ceiling stays up. Afterwards, go through the door on the far left and climb the stairs to see the New Land Rolls, Prague’s equivalent of the Domesday Book. The colourful, leather-bound tomes, painted with animals, flowers and astronomical symbols, are kept in an ancient cabinet.

• **Gothic art.** Most tourists visit Prague Castle, but few venture inside nearby St George’s Convent—a pity, as it houses superb examples of Czech Gothic art. The collection’s highlights are six newly restored paintings of saints and angels by Master Theodoric, originally part of a large collection of his work in Charles IV’s castle at Karlštejn.

• **New World.** Enjoy the old-world charms of Nový svět (New World), a cluster of delightful 17th-century cottages beyond Hradčany Square where, guidebooks love to remind you, the film *Amadeus* was shot. A long-haired artist paints strange, 1960s-style space scenes in one of the little houses.

• **German Embassy.** Malá Strana, a warren of atmospheric streets, is full of fascinating old palaces such as the Lobkowicz, now the German Embassy. Go to the back of the building and peer through the railings into the gardens; you’ll see a bizarre modern sculpture of a Trabant car on four legs. It was

commissioned to commemorate the influx of East Germans into the city in September, 1989, when they abandoned their cars and pitched camp on the lawns before being granted permission to emigrate west—the start of a new era in eastern Europe.

• **Our Lady of Victory.** This Malá Strana church (on Karmelitská ulice) contains the Bambino di Praga, a wax effigy of the infant Jesus that is reputed to perform miracles. Gorgeously attired, it has a different outfit for every day of the year.

• **Rudolfinum.** Czechoslovakia’s former parliament building, now the home of the Czech Philharmonic Orchestra. After a visit to the Old Jewish Cemetery, recuperate with a Viennese coffee and apple strudel in the grand, airy café of the refurbished Museum of Decorative Arts (by Jan Palach Square). Magnificent building, set around a covered courtyard decorated in Pompeian style, with a central fountain.

• **Palace of the people.** Explore Prague’s “Municipal House” (Obecní dům), in Republiky Square, to experience Czech Art Nouveau style at its most outrageous. Wander around and peek inside unoccupied rooms. Every inch is lavishly decorated: try to see the Mayoral Hall, with walls and ceiling painted by Alfons Mucha, and the fanciful Oriental Hall. The Smetana Hall at its heart, and the ground-floor bar and restaurant, are more readily accessible.

• **More Art Nouveau.** Cross the Svatopluk Čech Bridge from Pařížská Avenue. Built in 1905, with many decorative features and sculptures, including lamps with gilded sunbursts. On the hill ahead stands a gigantic red metronome (stopped in mid-tick), a replacement for a statue of Stalin. If you are fit, climb the steps up Letná Hill for a splendid view across the city. The giant caverns beneath what was the statue’s plinth have had a chequered career, once serving as a potato store and more recently as a discothèque. Wander along the cliff path towards Hradčany Castle to the Hanava Pavilion (1891), another riot of Art Nouveau embellishment. Enjoy a coffee on its ornate terrace. From here it is a short walk to the Belvedere, and in the neighbouring Royal Garden you will find the Singing Fountain; a cascade of tinkling notes can be heard when you press your ear to its side.

• **Shopping.** Big department stores are great fun, with everyone placidly queuing in line at the counters, communist-style. In Kotva, at Republiky Square, the fancy foreign-car department is next to the bakery. Huge signs dangle over food-hall check-outs warning customers about AIDS. There is a vast display of porcelain and Bohemian glass on the first floor.

• **Vyšehrad.** Hill overlooking Vltava river, crowned by the neo-Gothic Church of SS Peter and Paul, with frescoes currently under restoration. Its churchyard is reserved for such luminaries of Czech culture as Smetana and Dvořák. The mass grave for artists is Czechoslovakia’s most prestigious burial-ground.





Ultimately, there's Black.

WINTER DELIGHTS

THEATRE

Kenneth Branagh returns to the RSC after eight years to play Hamlet. Peter Shaffer's new play, *The Gift of the Gorgon*, opens at the Barbican & Arthur Miller's latest, *The Last Yankee*, has its première at the Young Vic in January. The RSC's impressive touring production of *Richard III*, with Simon Russell Beale, comes to London in the new year.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

Annie Get Your Gun. Irving Berlin's musical in which Annie Oakley gets her man. With Kim Criswell & John Diedrich. *Prince of Wales, Coventry St, W1* (071-839 5987).

Artists & Admirers. Alexander Ostrovsky's satire of Russian provincial theatre features a penniless actress (Sylvestra Le Touzel) struggling with her craft & unwanted suitors. An entertaining comedy with a few longueurs. Until Mar 13. *The Pit, Barbican, EC2* (071-638 8891).

Billy Liar. A 1959 comedy by Keith Waterhouse & Willis Hall about an undertaker's clerk with a vivid imagination. Until Feb 10. *Cottesloe, National Theatre, South Bank, SE1* (071-928 2252).

Carousel. Nicholas Hytner directs the Rodgers & Hammerstein musical about a deceased carnival barker who returns from Heaven to sort out his family's affairs. Until Mar 27. *Lyttelton, National Theatre, South Bank, SE1* (071-928 2252).

The Comedy of Errors. Revival of Ian Judge's fast & furious, primary-coloured, 1990 RSC production of Shakespeare's farcical tale. Desmond Barrit repeats his award-winning performance as the Antipholus twins. Dec 23-Jan 30. *Barbican Theatre, Barbican, EC2* (071-638 8891).

Crazy for You. Mike Ockrent directs this Tony Award-winning musical comedy, incorporating popular

Gershwin songs. Opens Mar 3. *Prince Edward, Old Compton St, W1* (071-734 8951).

Cyrano de Bergerac. Robert Lindsay is the poet, philosopher & lover in John Wells's adaptation of Edmond Rostand's play. With Julian Glover & Stella Gonet. *Theatre Royal, Haymarket, SW1* (071-930 8890).

The Deep Blue Sea. Terence Rattigan's drama about a destructive affair between a judge's wife & her ex-lover. With Penelope Wilton & Linus Roache. Jan 7-Mar 6. *Almeida Theatre, Almeida St, N1* (071-359 4404).

The Game of Love & Chance. Marivaux's 1730 comedy about the dilemmas facing a spirited woman (Maggie Steed) who refuses to marry. Opens Jan 11. *Cottesloe, National Theatre*.

The Gift of the Gorgon. New play by Peter Shaffer about a writer's stormy marriage. With Judi Dench, Jeremy Northam & Michael Pennington. Until Mar 11. *The Pit, Barbican*.

Hamlet. The RSC presents the full version. With Kenneth Branagh as the Prince, Jane Lapotaire as Gertrude & Joanne Pearce as Ophelia. Adrian Noble directs. Dec 18-Mar 11. *Barbican Theatre, Barbican*.

Hay Fever. Noël Coward's comedy of bad manners set during a country-house weekend. With Maria Aitken & John Standing. *Albery, St Martin's Lane, WC2* (071-867 1115).

An Ideal Husband. An enjoyable revival of Oscar Wilde's play about political corruption involving the blackmailing of a London diplomat. With Anna Carteret, Michael Denison, Hannah Gordon, Martin Shaw, Dulcie Gray & David Yelland. *Globe, Shaftesbury Ave, W1* (071-494 5067).

An Inspector Calls. The startling staging & intense performances over-stress the themes & ultimately diminish the power of J. B. Priestley's 1945 moral thriller. With Kenneth Cranham, Richard Pasco & Barbara Leigh-Hunt. Back in repertory from Jan 25. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

It Runs in the Family. Latest farce



Alan Bates & Rosemary Martin in David Storey's *Stages* at the Cottesloe.

by Ray Cooney about a neurologist's efforts to keep his illegitimate teenage son a secret. *Playhouse, Northumberland Ave, WC2* (071-839 4401).

King Baby. New play by James Robson about a self-made businessman's battle with alcoholism. Jan 19-Mar 9. *The Pit, Barbican*.

King Lear. Max Stafford-Clark directs Tom Wilkinson in the title role. With Adrian Dunbar, Iain Glen & Saskia Reeves. Opens Jan 21. *Royal Court, Sloane Sq, SW1* (071-730 1745).

Kiss of the Spider Woman: The Musical. Harold Prince directs this adaptation of Manuel Puig's novel about disparate cellmates in a South American gaol. With Chita Rivera, Brent Carver & Anthony Crivello. *Shaftesbury Theatre, Shaftesbury Ave, WC2* (071-379 5399).

The Last Yankee. David Thacker directs Arthur Miller's play, set in a psychiatric hospital. With Zoë Wanamaker. Jan 26-Mar 27. *Young Vic, The Cut, SE1* (071-928 6363).

Lost in Yonkers. Neil Simon's sharply written comedy of familial conflict is a slick mixture of laughter & tears that treats its serious themes with soft-focus sentimentality. With Rosemary Harris & Maureen Lipman. *Strand Theatre, Aldwych, WC2* (071-930 8890).

A Midsummer Night's Dream. Robert Lepage places Shakespeare's squabbling lovers & fairy folk in the primordial gloom of a muddy pool. The production dazzles & bores in equal measure. Until Jan 6. *Olivier, National Theatre*.

Misery. Simon Moore directs his adaptation of Stephen King's novel about an injured romantic novelist held captive by his self-proclaimed greatest fan. With Sharon Gless & Bill Paterson. Opens Dec 17. *Criterion, Piccadilly Circus, W1* (071-839 4488).

Our Song. Keith Waterhouse adapts his own novel about a doomed love affair between a middle-aged advertising executive (Peter O'Toole at his world-weary best) & a vivacious young woman (Tara Fitzgerald).

Effective moments of humour & heartache, but fails to satisfy. *Apollo, Shaftesbury Ave, W1* (071-494 5070).

Pygmalion. This whole-hearted production, with Alan Howard as Higgins & Frances Barber as Eliza, shows that the musical has not killed off Bernard Shaw's play. Until Jan 12. *Olivier, National Theatre*.

Radio Times. Jolly, if slightly over-long musical comedy about a BBC radio variety show's preparations for a live broadcast to America during the Blitz in 1941. Featuring catchy tunes by Noel Gay, it blends nostalgia, sentimentality & send-up. *Queen's, Shaftesbury Ave, WC2* (071-494 5041).

Richard III. Simon Russell Beale's Richard is a memorably chilling, comic grotesque in Sam Mendes's dynamic RSC production, which emphasises the play's black humour. Jan 14-Feb 20. *Donmar Warehouse, Earlham St, WC2* (071-867 1150).

The Rise & Fall of Little Voice. Jim Cartwright's off-beat play has Jane Horrocks as a young woman who lives life through old records while her mother (Alison Steadman in a show-stealing performance) hunts for a man. Until Feb 13. *Aldwych Theatre, Aldwych, WC2* (071-836 6404).

Stages. Lindsay Anderson directs David Storey's latest drama with Alan Bates as an aging artist who reflects on his past. With Joanna David, Gabrielle Lloyd, Rosemary Martin & Marjorie Yates. Until Feb 17. *Cottesloe, National Theatre*.

Travels with My Aunt. Giles Havergal directs his adaptation of Graham Greene's novel about a retired bank manager's adventures with his eccentric, globe-trotting aunt. With Simon Cadell, John Wells & Richard Kane. *Wyndham's, Charing Cross Rd, WC2* (071-867 1116).

Trelawny of the "Wells". Arthur Wing Pinero's 1898 backstage comedy of Victorian theatre folk, with Sarah Brightman in the title role as a young actress in a Sadler's Wells company. With Michael Hordern & Helena Bonham Carter. Until Jan 30.



Simon Russell Beale in *Richard III*, O'Toole in *Our Song* at the Apollo. Geraldine Chaplin & Robert Downey Jr in *Chaplin*. Nicholson in *A Few Good Men*

Comedy, Panton St, SW1 (071-867 1045).

Trelawny of the "Wells". Pinero's play again, directed by John Caird. With Helen McCrory (as Rose Trelawny), Robin Bailey, Michael Bryant & Betty Marsden. Opens Feb 18. *Olivier*, National Theatre.

The Two Gentlemen of Verona. Entertaining Stratford production, complete with on-stage palm court orchestra, sets Shakespeare's early romantic comedy in 1930s high-society for its story of one man's pursuit of his best friend's girl. Until Mar 13. *Barbican Theatre*, Barbican.

RECOMMENDED

LONGRUNNERS

Blood Brothers, Phoenix (071-867 1044); **Buddy**, Victoria Palace (071-834 1317); **Carmen Jones**, Old Vic (071-928 7616); **Cats**, New London (071-405 0072); **Dancing at Lughnasa**, Garrick (071-494 5085); **Five**

Guys Named Moe, Lyric (071-494 5045); **Joseph & the Amazing Technicolor Dreamcoat**, Palladium (071-494 5020); **Me & My Girl** (ends Jan 16), Adelphi (071-836 7611); **Les Misérables**, Palace (071-434 0909); **Miss Saigon**, Theatre Royal, Drury Lane (071-494 5060);

The Mousetrap, St Martin's (071-836 1443); **The Phantom of the Opera**, Her Majesty's (071-494 5400); **Return to the Forbidden**

Planet, Cambridge (071-379 5299); **Starlight Express**, Apollo Victoria (071-630 6262); **The Woman in Black**, Fortune (071-836 2238).

CHRISTMAS &

CHILDREN'S SHOWS

Alice in Wonderland. Lewis Carroll's wildest fantasies, realised by the Black Light Theatre of Prague. Jan 12-30. *Sadler's Wells*, Rosebery Ave, EC1 (071-278 8916).

Barnum. Paul Nicholas plays the 19th-century American showman P. T. Barnum in a revival of this musical composed by Cy Coleman. Dec 17-

Feb 27. *Dominion*, Tottenham Court Rd, W1 (071-580 9562).

A Christmas Carol. Musical adaptation of Dickens's tale with Douglas

Fielding as the miserly Scrooge. Until Jan 2. *Mermaid*, Puddle Dock, EC4 (071-410 0000).

Dragon. This attempt to disguise Yevgeny Shvart's 1943 diatribe against Stalin as a "fairy-tale with claws" fails to engage its young audience. Until Jan 15. *Olivier*, National Theatre, South Bank, SE1 (071-928 2252).

Fireman Sam: Ready for Action! The television hero entertains the very young. Until Jan 3. *Lyric*, Hammersmith, King St, W6 (071-741 2311).

Goldilocks & the Three Bears. Michaela Strachan & Bobby Davro head the cast. Dec 18-Jan 30. *Wimbledon Theatre*, 93 The Broadway, SW19 (081-540 0362).

The Lion, the Witch & the Wardrobe. Glyn Robbins's ever-popular adaptation of C. S. Lewis's Narnia stories. Dec 22-Jan 23. *Royalty*, Portugal St, WC2 (071-494 5090).

Mr A's Amazing Maze Plays. Alan Ayckbourn directs his latest work for children in which the audience dictates the play's course of action. Opens Mar 4. *Cottesloe*, National Theatre.

Pinocchio. Play about the talking puppet who became a real, streetwise boy. Until Jan 9. *Shaw Theatre*.

Pinocchio. New musical version. Until Jan 24. *Unicorn*, Great Newport St, WC2 (071-836 3334).

The Snow Queen. Revival of last year's production. Until Jan 9. *Young Vic*, The Cut, SE1 (071-928 6363).

Sooty's Picnic. Television's much-loved glove puppets for the very young. Until Jan 2. *Bloomsbury Theatre*, Gordon St, WC1 (071-387 9629).

Whittington Junior & His Sensation Cat. Traditional 1870 panto in one of London's last remaining music-halls. Until Feb 7. *Players'*, Villiers St, WC2 (071-839 1134).

The Witches. Roald Dahl's novel adapted & directed by David Wood. Until Jan 23. *Duke of York's*, St Martin's Lane, WC2 (071-836 5122).

The Wizard of Oz. Special Christmas production. Until Feb 6. *Polka*, 240 The Broadway, Wimbledon, SW19 (081-543 4889).

CINEMA

Richard Attenborough's brave study of one of cinema's greatest figures, Chaplin, comes to London. It has been filmed with predictable integrity, & in it Robert Downey Jr pulls off an almost impossible feat. Another new arrival is Bram Stoker's Dracula, a film which prompts the question: can Coppola overcome his disastrous record of box-office failure? Early success in America tailed off, but hopes are high that Europe will respond to the eerie yarn.

Blade Runner: The Director's Cut (15). Shorn of the tedious narration & bogus upbeat ending, Ridley Scott's 1982 bleak-future *film noir* regains its integrity. Harrison Ford is a sort of cop whose job it is to hunt & eliminate highly developed androids who have broken loose & are menacing a congested, rain-drenched, hellish Los Angeles in the 21st century. The film is exaggerated & visionary, like much of the best science fiction.

The Bodyguard (15). Whitney Houston makes her film début, typecast as a pop superstar. Among her entourage is her bodyguard, played by Kevin Costner, with whom she falls in love. The screenplay is by Lawrence Kasdan & the director is Mick Jackson. Opens Dec 26.

Bram Stoker's Dracula (18). Francis Ford Coppola's version of a much-filmed legend is visually extraordinary; a powerful exercise in Gothic imagination that comes closer to Bram Stoker's novel than has any other film interpretation. Gary Oldman's count is a stunning creation, metamorphosing with elaborate prosthetics from fossilised roué into satanic beast. Keanu Reeves is expressionless as the hero, but Winona Ryder is excellent as his sad fiancée who, because of her resemblance to Dracula's centuries-dead wife, is pursued to Victorian London. Opens Jan 29.

Chaplin (12). Richard Attenborough is perhaps the only director with sufficient confidence & courage to take on such a daunting subject, & he largely succeeds—partly because Robert Downey Jr is convincing as the cockney outcast who became the most famous man in the world. Charlie Chaplin's life from infancy to death could have become a long plod, but a clever framing device, in which Anthony Hopkins plays a publisher going through the autobiography with the old man at Vevey, keeps the narrative alive. Opens Dec 18.

A Few Good Men (15). Two marines are court-martialled in Washington for killing a third; their defending officer is Tom Cruise, a hot-shot young lawyer who suspects that they were obliged to act under an unwritten Marine Corps honour code. Well-written courtroom dramas rarely fail; this one, based on Aaron Sorkin's play, is electric when Jack Nicholson as a fire-eating marine colonel takes the stand. Rob Reiner directed. Opens Jan 1.

Into the West (PG). Jim Sheridan's Irish yarn combines gritty reality with a touch of fantasy. A white horse is adopted by the sons of a widowed tinker, Gabriel Byrne, who has settled in a Dublin council flat. The horse is stolen & turned into a great show-jumper, but the boys steal it back & ride across Ireland to the Atlantic & a strange destiny. It is an enchanting work, further evidence of the strength of Irish cinema, although directed by an Englishman, Mike Newell.

L627 (15). Bertrand Tavernier's film about a Paris narcotics squad is like a fly-on-the-wall documentary, a detailed study of a group of policemen patiently watching & waiting to pounce on their suspects. It is very long (145 minutes) for a thriller & has little plot, which helps the authentic feel of the procedures it depicts. Didier Bezace provides an exceptional performance as a *flic*. Opens Jan 8.

Midnight Sting (15). James Woods plays an ex-convict who takes on a



Riding across Ireland in *Into the West*. The Bolshoi's stars dance at the Albert Hall for five weeks. London City Ballet's *Les Patineurs* at Sadler's Wells.

dismal, backwater southern town run by an entrepreneurial promoter, Bruce Dern. The centre of attraction is a boxing arena, & with the aid of a heavyweight fighter, Louis Gossett Jr, Woods lays a gigantic bet that 10 men will be defeated in the ring in 24 hours. Michael Ritchie's comedy is fast-paced & sometimes violent. Opens Jan 29.

The Muppet Christmas Carol (U). A return for the late Jim Henson's creatures, led by Kermit the Frog, Fozzie Bear & Miss Piggy. The director is their creator's son, Brian Henson, Michael Caine is an effective Scrooge. Opens Dec 18.

Night & the City (15). A remake of a 1950 Jules Dassin thriller, here transplanted from London to New York. Robert De Niro plays a hustling, rapid-talking lawyer of dubious repute who crosses paths with a crooked fight promoter, Alan King, & suffers dire consequences. The sleazy urban backgrounds smack of the Scorsese style, but the director is Irwin Winkler. Opens Jan 22.

Of Mice & Men (PG). John Steinbeck's novel was filmed effectively by Lewis Milestone in 1939 & is hard to improve on, though this new adaptation by Horton Foote tries hard. It is directed by Gary Sinise, who also plays George, the itinerant Californian ranch-worker, minder & friend to the simple-witted Lenny, played by John Malkovich. Sherilyn Fenn is the bored, flirtatious farmer's wife & catalyst for the eventual tragedy.

Peter's Friends (15). Kenneth Branagh's film is set in a stately home during a new year house party for a group of friends who knew each other at university. Old relationships kindle but there is a poignant awareness that time has changed things. The cast, besides Branagh, includes Emma Thompson, Stephen Fry, Hugh Laurie, Imelda Staunton, Tony Slattery & Phyllida Law.

Reservoir Dogs (18). An exciting directorial débüt by Quentin Tarantino, taking its inspiration from an

early Kubrick film, *The Killing*. It is about a robbery that goes sour, the gang tearing itself apart in vicious recriminations. Harvey Keitel is particularly chilling. Opens Jan 8.

Sarafina! (15). Whoopi Goldberg stars in this film musical which was shot in South Africa & based on a Broadway show. Its subject is the pressure exerted on the authorities by a young Soweto girl, played by Leleti Khumalo, who enlists her school-friends' help to change the political climate. Opens Jan 15.

Schtonk! (15). Helmut Dietl's comedy is a fanciful reconstruction of events leading up to the Hitler diaries hoax, with Götz George as an entrepreneurial journalist with a talent for uncovering Third Reich memorabilia, teaming up with Uwe Ochsenknecht, a forger. Opens Jan 22.

Soft Top, Hard Shoulder (15). A British road movie, winner of the audience poll for best British film at the 1992 London Film Festival. The director is Stefan Schwartz & the screenplay was written by Peter Capaldi, who also plays the lead—the scion of a Glasgow-Italian ice-cream family who attempts, in an elderly sports car, to reach his father's 60th birthday party in Glasgow in the hope of an inheritance. Opens Jan 15.

Tous les matins du monde (12). Alain Corneau's film of love, betrayal & music, based on the novel by Pascal Quignard, has Gérard Depardieu as the 17th-century French composer Marin Marais looking back on the events of his youth. Depardieu's son Guillaume plays the young Marais, who falls in love with the daughter (Anne Brochet) of his mentor (Jean-Pierre Marielle). Opens Jan 1.

The Waterdance (15). Three young men in a paraplegic ward try to come to terms with their disabilities in Neal Jimenez & Michael Steinberg's brilliant study. Eric Stoltz is a novelist facing trouble with his married girlfriend, William Forsythe an angry biker & Wesley Snipes a black patient who counters racist attitudes.

DANCE

The outstanding event of the new year will be the Bolshoi Ballet's season at the Albert Hall, during which no fewer than 13 ballets will be staged in the round. The Royal Ballet presents the world première of David Bintley's *Tombeaux*, in designs by Jasper Conran, & Birmingham Royal Ballet brings two full-length Bintley ballets to Sadler's Wells. Spring Loaded displays some of the best of modern dance.

Birmingham Royal Ballet. Return visit to London with seven ballets. Programme 1: Lustig's *Paramour*, van Manen's *Twilight, pas de deux* from *Don Quixote*, Ashton's *Façade*, Kurt Jooss's historic, anti-war ballet, *The Green Table*, Feb 2,3. Programme 2: *Hobson's Choice*, created for the company by David Bintley, Feb 5,6(m&e). Programme 3: *The Snow Queen*, also by Bintley, Feb 9,10(m&e),11,12,13 (m&e). *Sadler's Wells, Rosebery Ave, EC1* (071-278 8916).

Bolshoi Ballet. One of the world's greatest ballet companies travels to London in its entirety for a five-week season, for which the Tsar's royal box from the Bolshoi Theatre in Moscow will be re-created within the Albert Hall. The company of 160 artists includes all the principal soloists & will be accompanied by a full symphony orchestra. Six different programmes include *Swan Lake*, *The Sleeping Beauty*, *Romeo & Juliet*, *Spartacus* & *Giselle*, all specially choreographed for the London season by artistic director Yuri Grigorovich. Jan 9-Feb 14. *Albert Hall, Kensington Gore, SW7* (071-589 8212).

CandoCo & Nederlands Dans Theater 3. The latter group comprises four mature dancers working with five choreographer/producers. Feb 1,2. *Queen Elizabeth Hall, South Bank Centre, SE1* (071-928 8900).

English National Ballet. Christmas season of *The Nutcracker*, which celebrates its centenary on Dec 18.

performed in Ben Stevenson's production, complete with magic effects. Dec 21-Jan 16. *Festival Hall, South Bank Centre, SE1* (071-928 8800).

London City Ballet. Prokofiev's *Romeo & Juliet*, choreographed by Ben Stevenson, designs by David Walker. Dec 17,18,19(m&e),28,29,30(m&e), Jan 1,2(m&e). Triple Bill: *Les Patineurs*, choreography by Ashton, *The Witchboy*, by Carter, *Donizetti Variations*, by Balanchine, *Graduation Ball*, by David Long after Lichine, Dec 21,22(m&e),23(m&e). *Sadler's Wells*.

Royal Ballet. *Swan Lake*, last performance, Dec 19. Double bill: *The Dream*, Ashton's choreography to Mendelssohn's music, & *Tales of Beatrix Potter*, Anthony Dowell's staging of Ashton's choreography, with David Bintley as Mrs Tiggywinkle, Dec 22,30,31, Jan 2(m&e), 5,6,9,13,19. *Cinderella*, Ashton's choreography to Prokofiev's score, Dec 23,26(m&e), 28 (m&e), Jan 1,4(m&e),7,8,11,23(m&e), 26, Feb 3. Triple bill: *Apollo & Symphony in C*, both by Balanchine, *The Judas Tree*, by Macmillan, Jan 12,16,21,27, 28. *The Sleeping Beauty*. Jan 30, Feb 1,4, 5,13(m&e). Triple bill: *The Firebird*, *Tombeaux*, world première of David Bintley's ballet to music by Walton, *In the Middle, Somewhat Elevated*, Feb 11,17. *Royal Opera House, Covent Garden WC2* (071-240 1966/1911).

Spring Loaded. Companies taking part include Krakeel, Feb 3,4. Shobana Jeyasingh Dance Company, Feb 5,6. Slovenia-based Betontanc, Feb 8. Ricochet Dance Company, Feb 10,11. Motionhouse, Feb 12,13. MacLennan Dance, Feb 15,16. Czechoslovakian Monika Rebcova, Feb 18. Gary Lambert & Ben Craft, Feb 19,20. Jonathan Burrows Group, Feb 22,23. V-TOL Dance Company, Feb 25-27. *The Place, 17 Duke's Rd WC1* (071-387 0031).

OUT OF TOWN

Birmingham Royal Ballet. Peter Wright's production of Tchaikovsky's most spectacular ballet *The Sleeping Beauty*. Feb 23-27. *Hippodrome, Birmingham* (021-622 7486).



Richard Van Allan as King Hildebrand in *Princess Ida*. Design by Michael Yeargan for *Stiffelio*. Rostropovich directs a Festival of Britten at the Barbican.

OPERA

Verdi's rarely performed, early opera *Stiffelio* is staged for the first time at the Royal Opera House. José Carreras sings the title role, under the baton of the eminent Verdian Edward Downes. Handel's *Alcina* returns in a production by Stephen Wadsworth, with Yvonne Kenny in the part memorably sung by Joan Sutherland 30 years ago.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161/071-240 5258).

Hansel & Gretel. Lionel Friend conducts a finely sung & acted revival of David Pountney's disturbing production, with Ethna Robinson as a touching & utterly convincing Hansel, Rosa Mannion as Gretel, Phyllis Cannan in the dual roles of the scolding mother & the cackling, crazed witch. Dec 17, 21, 23 (m&e).

Princess Ida. Ken Russell's disrespectful staging opens with a bang but is less successful when the action moves to Castle Adamant. A tidal wave of crude jokes almost swamps Sullivan's score, in spite of the dedicated efforts of the cast. Dec 18, 30, Jan 2 (m&e), 6, 7, 9 (m&e), 11, 14, 21. **The Adventures of Mr Brouček.** David Pountney directs Janáček's comic fantasy, conducted by Charles Mackerras, with Graham Clark as the inebriated hero. Dec 16, 19, 22, 31, Jan 5, 8, 12, 15, 20, 23.

Carmen. Sally Burgess repeats her spitfire portrayal of the doomed heroine in David Pountney's used-car lot staging. Jan 13, 16, 19, 22, 26, 29, Feb 1, 3, 6, 9, 11, 13, 17, 20, 23, 26.

The Turn of the Screw. With Valerie Masterson & Philip Langridge as the Governess & Peter Quint. Jan 25, 27, 30, Feb 2, 5.

Rigoletto. Jonathan Summers sings the title role, with Rosa Mannion as Gilda & Arthur Davies as the Duke, in Jonathan Miller's telling staging in the Mafia-controlled 1950s New York

underworld. Feb 4, 10, 12, 16, 18, 25.

ENGLISH TOURING OPERA

Sadler's Wells, Rosebery Ave EC1 (071-278 8916).

Falstaff. Jonathan Veira offers a sympathetic portrayal of the lovable old lecher, in Tim Hopkins's production. Feb 23, 25, 27.

Cosi fan tutte. New production by Clare Venables. Feb 22, 24, 26.

KING'S CONSORT

Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).

Ottone. Robert King directs his period-instrument group in a production by Patrick Garland of Handel's opera about the 10th-century king of Germany, with James Bowman as Ottone. Jan 25.

ROYAL OPERA

Covent Garden, WC2 (071-240 1066/1911).

Alcina. Conducted by John Fisher, music director of the Fenice, with Yvonne Kenny as the sorceress Alcina, Ann Murray as Ruggiero, Kathleen Kuhlmann as Bradamante. Dec 18, 21, 29, Jan 15, 18, 20, 22.

Stiffelio. José Carreras sings the Protestant minister, with Catherine Malfitano as his unfaithful wife, Lina, in Elijah Moshinsky's production. Jan 25, 29, Feb 2, 6, 10, 15, 18.

Il barbiere di Siviglia. Thomas Hampson & Anthony Michaels-Moore share the role of Figaro, with Bruce Ford/Raul Gimenez as Almaviva & Jennifer Larmore/Vesselina Kasarova as Rosina. Evelino Pido conducts. Feb 8, 12, 16, 19, 22, 25, 27.

Turandot. Andrei Serban's spectacular production returns with Gwyneth Jones & Grace Bumbry sharing the title role, Vladimir Popov/Giorgio Lamberti as Calaf. Feb 20, 23, 24, 26.

TRAVELLING OPERA

Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).

La Bohème. Effectively up-dated by director Peter Knapp to 1930s Paris. Dec 26, 27, 29, 30.

Don Pasquale. The hero is presented as a health & fitness freak living in contemporary Tuscany. Dec 28, 31.

MUSIC

A festival of Janáček at the Barbican

Barbican brings a chance to hear a cross-section of his music, including the rarely played choral works. A festival of Britten follows, under the direction of his long-time friend Rostropovich. The BBCSO plays French music at the Festival Hall; András Schiff gives a Schubert cycle at the Wigmore Hall; Solti conducts the Vienna Philharmonic & London Symphony Orchestra.

BARBICAN HALL

Silk St, EC2 (071-638 8891).

London Symphony Orchestra. Georg Solti conducts Bruckner's Symphony No 8, to mark his 80th birthday year. Dec 18, 7.30pm.

The Glory of Christmas. Philip Sims conducts the London Concert Orchestra & Thomas Tallis Choir in traditional music. Dec 20, 23, 3pm.

English Chamber Orchestra. Jeffrey Tate conducts Berlioz's oratorio *L'Enfance du Christ*. Dec 22, 7.30pm.

London Symphony Orchestra new year concerts. John Georgiadis conducts music by the Strauss family. Dec 31, 7.30pm; Jan 1, 3pm, 7.30pm; Jan 2, 7.30pm.

European Community Youth Orchestra. Vladimir Ashkenazy conducts Wagner, Rachmaninov, Bax, Ravel, as part of Beacon Europe day. Dec 31, 9.45pm.

Janáček at the Barbican. Andrew Davis conducts the BBC Symphony Orchestra in *The Diary of One Who Disappeared*, *From the House of the Dead* & choral works; Lindsay String Quartet re-creates the programme introduced by Janáček at Wigmore Hall in 1926, plus film & discussion. Jan 15-17.

London Sinfonietta 25th birthday gala. Elgar Howarth conducts Varèse, Ravel, Berio, Saxton, Knussen, Schoenberg, Stravinsky's *The Soldier's Tale* (staged), Porter, Kern & Weill. Jan 23, 3pm & 7.30pm.

Yo-Yo Ma, cello, **Kathryn Stott**,

piano. Beethoven & Shostakovich sonatas, Gershwin/Heifitz, Dvořák, Falla. Jan 24, 4pm.

London Symphony Orchestra. Ion Marin conducts Webern's Passacaglia, Beethoven's Piano Concerto No 4, with Bruno Leonardo Gelber, Brahms's Symphony No 1. Jan 28, 7.30pm.

Gidon Kremer, violin, **Oleg Maisenberg**, piano. Schubert, Dvořák, Schulhoff, Bartók, Liszt. Jan 30, 7.30pm.

Anne-Sophie Mutter, violin, **Philip Moll**, piano. Lutoslawski, Schubert, Beethoven. Feb 5, 7.30pm.

English Chamber Orchestra. Adrian Leaper conducts Tchaikovsky's Serenade for Strings, Mozart's Violin Concerto No 5, Beethoven's Two Romances for Violin & Orchestra, with Igor Oistrakh, violin, Feb 13, 8pm. Charles Mackerras conducts Handel's Concerto a due cori & *L'Allegro ed il Penseroso*, with Tallis Chamber Choir, Feb 16, 7.30pm.

Katia & Marielle Labèque, pianos. Ravel, Albeniz, Falla, Enfante. Feb 21, 4pm.

Festival of Britten. Mstislav Rostropovich conducts the London Symphony Orchestra in a series of concerts programmed round the music of Benjamin Britten. Chamber recitals by the Borodin & Brindisi Quartets & Nash Ensemble, films & exhibitions. Feb 25-Mar 21.

Royal Philharmonic Orchestra. Yuri Temirkanov conducts Tchaikovsky's Violin Concerto, with Zino Vinnikov, Shostakovich's Symphony No 5. Feb 26, 7.30pm.

FESTIVAL HALL
South Bank Centre, SE1 (071-928 8800).

Goldsmiths Choral Union. Christmas music & carols. Dec 17, 7.30pm.

Philharmonia Orchestra & Chorus. Esa-Pekka Salonen conducts Liszt's Piano Concerto No 2, with Emanuel Ax, Mahler's Symphony No 3. Dec 18, 7.30pm.

Johann Strauss Gala. Music & dances of the Strauss family welcome the new year. Dec 27, 3.15 & 7.30pm.



Andrew Davis conducts Janáček & Anne-Sophie Mutter gives a recital at the Barbican. John Ruskin at the Accademia Italiana.



Philharmonia Orchestra. Kurt Sanderling conducts Sibelius's Violin Concerto, with Ida Haendel, Tchaikovsky's Symphony No 4. Jan 19, 7.30pm.

BBC Symphony Orchestra. Andrew Davis conducts Beethoven's Piano Concerto No 5 (Emperor), with Louis Lortie, Berlioz's Symphonie fantastique. Jan 20, 7.30pm.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts two Walton programmes, including the Cello Concerto, with Mischa Maisky, & Violin Concerto, with Joshua Bell. Jan 21 & 30, 7.30pm.

Prague Symphony Orchestra, London Symphony Chorus. Martin Turnovsky conducts Brahms's Violin Concerto, with Raphael Oleg, & Janáček's Glagolitic Mass. Jan 24, 7.30pm.

London Philharmonic. Franz Welser-Möst conducts Schubert, Strauss, Nicolai, Fučík, Suppé, Strauss, Jan 26, 28; sacred works by Schubert & Stravinsky's *Firebird*, Feb 2, 7.30pm.

City of Birmingham Symphony Orchestra. Pierre Boulez conducts Webern's Passacaglia & Variations for Orchestra, Bartók's Piano Concerto, with Krystian Zimerman, Stravinsky's *Petrushka*. Jan 27, 7.30pm.

BBC Symphony Orchestra. Mark Wigglesworth conducts the first UK performance of Andriessen's *De Snelheid* & Messiaen's Turangalila Symphony, Feb 5; Messiaen, Debussy, Shostakovich, Feb 26; 7.30pm.

Vienna Philharmonic Orchestra. Georg Solti conducts Mendelssohn's Symphony No 4 (Italian), Shostakovich's Symphony No 5. Feb 8, 7.30pm.

London Philharmonic & Choir. Klaus Tennstedt conducts Haydn's oratorio *The Creation* (in German). Feb 9, 11, 7.30pm.

BBC Symphony Orchestra & Chorus. Alexander Lazarev conducts Dutilleux, Ravel, Debussy, Feb 12; Eduardo Mata conducts Mozart,

Maxwell Davies, Ravel, Feb 19; 7.30pm.

London Philharmonic. Zubin Mehta conducts Bartók's Piano Concerto No 2, with András Schiff, Berlioz's Symphonie fantastique. Feb 16, 17, 7.30pm.

Alfred Brendel, piano, continues his Beethoven's cycle, playing five sonatas, including the Moonlight & Waldstein. Feb 25, 7.30pm.

WIGMORE HALL
Wigmore St, W1 (071-9352141).

Julian Bream, guitar. Granados, Ravel, Falla, Paganini. Dec 20, 4pm.

Ralph Kirshbaum, cello. Bach's Suites for solo cello. Jan 2, 5, 7.30pm.

Isabelle Vernet, soprano, **Marie-Jeanne Serero,** piano. Melodies by Fauré, Poulenc, Hahn, Duparc, Satie, Ravel, Rosenthal. Jan 4, 7.30pm.

András Schiff, piano. Schubert's Piano Sonatas. Jan 6, 9, 13, 16, 20, 23, 7.30pm.

Anne-Sofie von Otter, mezzo-soprano, **Olaf Bär,** baritone, **Geoffrey Parsons,** piano. Wolf's Spanisches Liederbuch, parts I & II. Jan 8, 6pm, Jan 10, 4pm.

Tatyana Nikolaeva, piano. Bach: The Well-Tempered Klavier. Jan 11, 12, 14, 15, 7.30pm.

Nash Ensemble, Felicity Palmer, soprano, Stephen Varcoe, baritone. Fauré, Bizet, Saint-Saëns. Jan 26, 7.30pm.

Nikolai Demidenko, piano, Scarlatti, C.P.E. Bach, Clementi, Haydn, Mozart. Jan 27, 7.30pm.

Vogler Quartet, Emma Johnson, clarinet. Bartók, Mozart, Debussy. Jan 30, 7.30pm.

American Quartet Beethoven, Schubert, Bartók. Feb 6, 7.30pm.

Talich Quartet. Beethoven, Janáček, Ravel. Feb 12, 7.30pm.

The Consort of Musick. Anthony Rooley has designed a weekend festival of English song centred on the musical of John Dowland, those he influenced & the music he heard on his European travels. Feb 13, 14.

Hanover Band: the young Mendelssohn in Berlin, 1821-23. Feb 28, 4pm.

EXHIBITIONS

The Hayward Gallery shows sculpture of 1965-75, in what was then a revolutionary style liberated by the new processes & materials of the age. MOMI pays homage to Georges Méliès, pioneer of special effects in film. The Royal Academy revisits the Great Age of British Watercolours; the Tate mounts a major retrospective for the American abstract artist Robert Ryman.

ACADEMIA ITALIANA

24 Rutland Gate, SW7 (071-225 3474). **Ruskin & Tuscany.** The influence of the art & architecture of Florence, Pisa, Siena & Lucca on art critic John Ruskin. Jan 8-Feb 7.

Ricardo Cinalli. Pastel drawings on layers of tissue paper, executed on a monumental scale. Feb 16-Mar 14. Tues-Sat 10am-5.30pm, Wed until 8pm, Sun 2-5.30pm. £3, concessions £1.50.

BARBICAN ART GALLERY
Barbican Centre, EC2 (071-6384141).

Border Crossings. The work of 14 of Scandinavia's most exciting artists, from the late 19th century to the present. Until Feb 7.

Eric Gill. Retrospective of this controversial English artist-craftsman's sculptures, including religious works & intimate nudes. Until Feb 7.

Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun noon-6.45pm. £4.50 (admits to both), concessions (& everybody Mon-Fri from 5pm) £2.50. Closed Dec 24-26.

Concourse gallery:

Twelve stars: a constellation of European art. Contemporary art from the European Parliament's collection. Until Jan 17. Mon-Sat 10am-7.30pm, Sun, Dec 26 & Jan 1 noon-7.30pm. Closed Dec 24, 25.

BERKELEY SQUARE GALLERY
23a Bruton St, W1 (071-493 7939).

Piper's Country. Prints, watercolours & books focusing on John

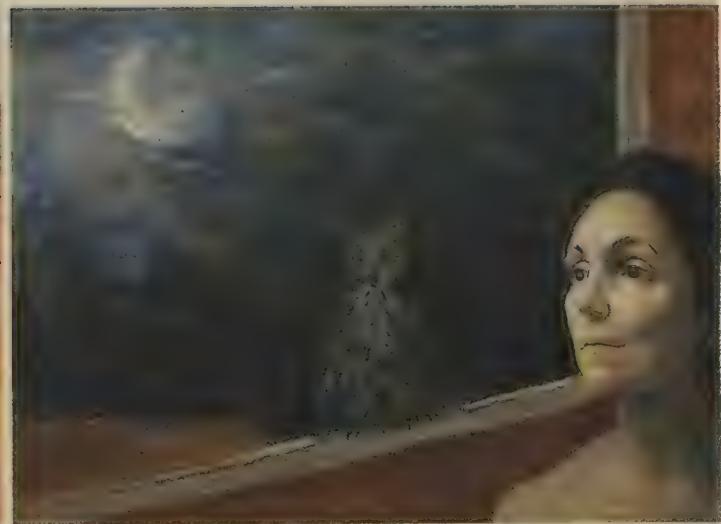
*M*y Dear

Pugin,' wrote
Sir Charles Barry,
feeling the gold on
silver body of his
baroque black
enamelled Pelikan
pen cool and heavy
in his hand, 'the
essential modesty
and unpretentiousness
of the typical MP
persuade me that
the elaborate gothic
ornamentation you
envise for our
Palace of Westminster
design is somewhat
excessive.
Moreover,
the Prince
may think it
a carbuncle.'



Numbered
and signed
by the
craftsman's
own hand
Pelikan
'Toledo' M900
Limited
Edition
Fountain
Pen with
18ct Gold Nib.
£599.00

Pelikan



Cotman's Harvest Field in the Great Age of British Watercolours at the Royal Academy. Portrait of Paula Rego by Suzzi Roboz at the Business Design Centre.

Piper's love of the British countryside. Until Jan 23. Mon-Fri 10am-6pm, Sat & Dec 24 10am-4pm. Closed Dec 25-Jan 3.

BRITISH MUSEUM
Great Russell St, WC1 (071-636 1555).

Howard Carter: Before Tutankhamun. The colourful life of the Egyptologist who discovered the treasures of the pharaoh's tomb. Until May 31. £3, concessions £2.

Ukiyo-e Paintings. Edo screens, scrolls & albums. Until Jan 31.

Britain's First View of China. The findings of Earl Macartney's expedition to the Peking Court between 1792 & 1794. Until Apr 4.

Europeans in Caricature 1770-1830. Light-hearted look at the way nations have viewed each other. Until Jan 24.

Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-27 & Jan 1.

BUSINESS DESIGN CENTRE

Upper St, Islington, N1 (information 071-359 3535).

Art 93. More than 80 British galleries show a cross-section of contemporary art from around the world. Jan 21-24. Thurs, Fri 11am-8pm; Sat, Sun 11am-6pm. £6, concessions £4.50.

ESKENAZI

166 Piccadilly, W1 (071-493 5464).

Chinese Lacquer. Pieces from the Jean-Pierre Dubosc collection, from Song to Ming. Until Dec 22. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

FESTIVAL HALL FOYERS

South Bank Centre, SE1 (071-928 3002).

South Bank Picture Show. Almost 100 entries from this year's submission. Until Jan 24.

Humour From Shell. Advertising art 1928-63. Jan 12-Feb 7.

Robert Doisneau. Retrospective for the great French photographer, now aged 81. Feb 5-Mar 21.

Daily 10am-10.30pm, Dec 24 until 6pm, Dec 26 noon-10.30pm. Closed Dec 25.

HAYWARD GALLERY

South Bank Centre, SE1 (071-261 0127).

Gravity & Grace: the changing condition of sculpture 1965-75.

Sixty classic works by Beuys, Long, Merz, Serra & others. Jan 21-Mar 14. Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions (& everybody on Mon) £3.50 (advance booking on 071-928 8800, £5.50 & £4).

MUSEUM OF THE MOVING IMAGE

South Bank Centre, SE1 (071-401 2636).

Méliès: Father of Film Fantasy. The magical & inventive special effects created by Georges Méliès (1861-1938), a pioneer of cinema. Feb 3-June 12. Daily 10am-6pm. £5.50, students £4.70, concessions £4.

NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (071-730 0717).

Dawson's Army: from Libya to the Lebanon. Watercolours & drawings by Eric Dawson, former art student, who served in the Western Desert during the Second World War. Until May 31. Mon-Fri 10am-5.30pm, Sun 2-5.30pm. Closed Dec 24-26 & Jan 1.

NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

Sainsbury Wing:

Edvard Munch: The Frieze of Life. Paintings, drawings & prints exploring Love, Anxiety & Death make up the painter's anguished view of life in the 1890s. Until Feb 7. £4, concessions £2 (advance booking on 071-497 9977, £5 & £2.50).

Sunley Room:

Brief Encounters: Campin. Two paintings of the Virgin & Child by the 15th-century Netherlandish painter Robert Campin. Jan 20-Mar 28. Daily 10am-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

Allan Ramsay, 1713-84. Comprehensive exhibition of a portraitist who was court painter to George III. Until Jan 17. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. £3, concessions £2. Closed Dec 24-26 & Jan 1.

NATIONAL THEATRE FOYERS

South Bank Centre, SE1 (071-928 2252).

Musicals. Original costumes & set designs for classic stage & film musi-

cal's, including *Chu Chin Chow*, *The Boyfriend*, *Fiddler on the Roof*, *Hello, Dolly!* & *South Pacific*. Until Feb 6. Mon-Sat 10am-11pm. Closed Dec 24, 25; open Dec 26 & 28 from noon.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (071-938 9123).

First Europeans. An up-to-date view of one of science's most hotly debated issues, using recent finds from Spain of fossilised fragments spanning 700,000 years. Until Jan 31. Mon-Sat 10am-6pm, Sun 11am-6pm. £4, concessions £2.30, children £2 (free Mon-Fri after 4.30pm, Sat, Sun after 5pm). Closed Dec 23-26 & Jan 1.

PARK LANE HOTEL

Piccadilly, W1 (information 071-602 9933).

World of Drawings & Watercolours. Original works on paper, from the 16th century to the present. Animals in Art is a loan exhibition from the Fitzwilliam Museum. Jan 20-24. Wed-Fri 11am-8pm, Sat, Sun 11am-7pm. £6, students £3.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

Sickert (1860-1942): Paintings. Major exhibition of 135 works to commemorate the 50th anniversary of the artist's death. Until Feb 14. £5, concessions £3.40, children £2.25 (advance booking on 071-240 7200, £6, £4.20 & £4.20). See feature p10.

The Great Age of British Watercolours, 1750-1880. The rise in status of the medium, seen in the work of Turner, Constable, Blake, Palmer, Cotman & Cox. Jan 15-Apr 12. £5, OAPs & students £3.40, children £2.25 (advance booking on 071-240 7200, £6, £4.20 & £4.20).

Tom Phillips: Major works 1970-92. Includes political metaphors of the 1970s, a series of painted poems about the artist's obsessions, & illustrations of his interest in postcard imagery. Until Dec 20. £2.50, £1.70, £1.25.

Daily 10am-6pm. Closed Dec 24-26.

SERPENTINE GALLERY

Kensington Gardens, W2 (071-402 6075).

Patrick Caulfield: Paintings 1963-92. Thirty years of work by this pop-

artist. Until Jan 17. Daily 10am-6pm. Closed Dec 24-28.

SPINK & SON

King St, SW1 (071-930 7888).

Antique & 20th-Century Jewellery. 19th- & 20th-century pieces for sale, including some Indian examples & Arts & Crafts designs.

Until Dec 24. Mon-Fri 9.30am-5.30pm.

TATE GALLERY

Millbank, SW1 (071-821 1313).

The Swagger Portrait. Some 60 full-length paintings from Van Dyck to Augustus John. Until Jan 10. £4, concessions £1.50.

Robert Ryman. Retrospective for this American abstract artist, known for his "white" paintings. Feb 17-Apr 25. £3, concessions £1.50.

Beardsley to Bomberg: British Drawings & Watercolours. Explores their evolution in British art from 1870 to 1920. Until Feb 14.

Clore Gallery:

Turner as Professor. Books, lecture texts & diagrams from Turner's 30 years as professor of perspective at the Royal Academy. Until Jan 31.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 24-26 & Jan 1.

VICTORIA & ALBERT MUSEUM

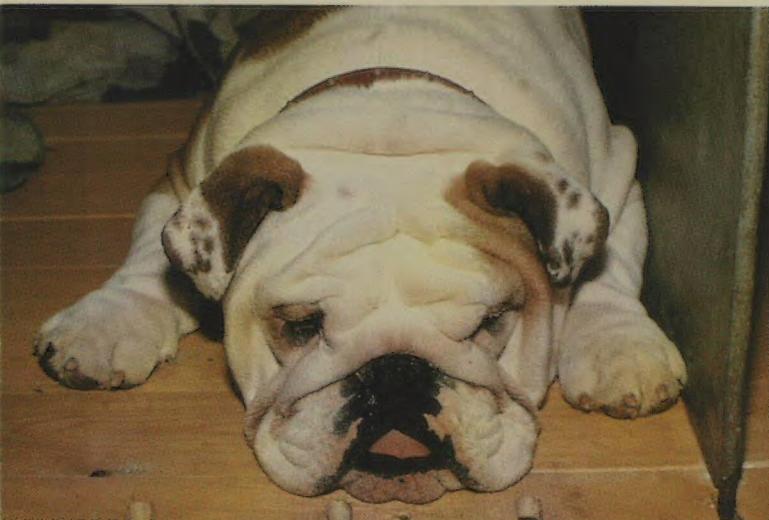
Cromwell Rd, SW7 (071-938 8349).

Sporting Glory. Trophies from every national sport over 500 years, including The Ashes, football's World Cup & the Wimbledon Plate. Until Feb 14 (open Sun from noon), £4.95, concessions £3.50 (includes admission to museum).

Frank Lloyd Wright Gallery. New permanent gallery, including a complete room designed for Pittsburgh businessman Edgar J. Kaufmann in 1936. Opens Jan 20.

Christmas Revels. Prints & drawings of seasonal fun. Until Jan 12.

Mon-Sat 10am-5.50pm (from Jan 4, Mon noon-5.50pm), Sun 2.30-5.50pm (from Feb 15 opens 10am). Voluntary donation, suggested £3.50, concessions £1. Closed Dec 24-26; open Jan 1 for Sporting Glory & ground-floor galleries only.



Remembering past triumphs, a potential Crufts champion waits for action to begin.

SPORT

Nothing is elegant about outdoor winter fixtures. In rugby, four of the Five Nations' teams battle through the mud in their attempt to prevent the England side achieving a record three successive grand slams. Point-to-point racing gets off to an early start at Higham on Jan 16. Indoors, snooker contenders try to wrest the Masters' crown away from Stephen Hendry.

ATHLETICS

Pearl International Games: GB v Russia. Jan 30. Kelvin Hall, Glasgow.
Vauxhall International: GB v US. Feb 13. National Indoor Arena, Birmingham.

TSB International. Feb 20. NIA.

AAA Indoor Championships. Feb 26, 27. NIA.

EQUESTRIANISM

Olympia International Show-jumping Championships. Until Dec 20. Olympia, W14.

FOOTBALL

England v San Marino. Feb 17. Wembley Stadium, Middx.

HORSE RACING

King George VI Chase. Dec 26. Sandown Park, Esher, Surrey.

Point-to-point season starts Jan 16. Waveney Harriers meeting. Higham (off A12, south of Ipswich), Suffolk.

RUGBY UNION

Save & Prosper England v France. Jan 16. Twickenham.

Scotland v Ireland. Jan 16. Edinburgh.

France v Scotland. Feb 6. Paris.

Wales v England. Feb 6. Cardiff.

Ireland v France. Feb 20. Dublin.

Scotland v Wales. Feb 20. Edinburgh.

Save & Prosper England v Scotland. Mar 6. Twickenham.

Wales v Ireland. Mar 6. Cardiff.

SNOOKER

Benson & Hedges Masters' Tournament. Feb 7-14. Wembley Conference Centre, Middx.

OTHER EVENTS

Both the new year & the Single European Market are to be welcomed in by the lighting of 1,000 beacons in Europe, from Greece to Ireland & from the Mediterranean to the Baltic. While sea-dogs make their annual pilgrimage to Earls Court for London's International Boat Show, the canine varieties head for Crufts Dog Show at the NEC, outside Birmingham.

Beacon Europe. As midnight chimes (two hours earlier in Greece than in Britain) a chain of bonfires blazes across 12 countries. BBC Radio 1 family roadshow from 9.30pm; the Prime Minister lights London's beacon at midnight. Dec 31. *Honourable Artillery Company, City Rd, EC1.* Tickets free in advance from BBC, Broadcasting House, W1A 1AA.

Crufts Dog Show. Britain's finest canines on parade. Jan 14-17, 8.15am-7.30pm. Thurs, toy & utility; Fri, working dogs; Sat, terriers & hounds; Sun, gundogs & Best in Show. *National Exhibition Centre, Birmingham.* Jan 14 £5, then £6.

LAPADA Show. The UK's largest antiques fair, held for the first time outside the capital. Jan 20-24, 11am-9pm (last day until 6pm). *The Forum, NEC, Birmingham.* Jan 20 £6, concessions £4; then £5 & £3.

London International Boat Show. The latest nautical gadgets, plus a chance to try canoeing & dinghy-sailing within the show's central regatta feature. Jan 7-17, 10am-7pm, Thurs until 9.30pm. *Earls Court, SW5.* £7.80, concessions £4.50.

Platform Performances: Alan Bates discusses his stage career, Feb 11, 9.45pm; Patricia Routledge talks about *Carousel* & other work, Feb 12, 6pm; Alan Ayckbourn invites questions on his plays, Mar 2, 5.30pm; *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).* £3.50, concessions £2.50.

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Design for the Royal Exchange by James Pennethorne, 1838, from Sir James Pennethorne and the Making of Victorian London by Geoffrey Tyack, published by Cambridge University Press at £85. Right, a picture from *The Shell Poster Book*, published by Hamish Hamilton, £9.99.



BOOK CHOICE

Short notes on some selected books for winter reading

HARDBACK NON-FICTION

The View from No 11

by Nigel Lawson
Bantam Press, £20

The author, who was at the heart of the Thatcher government until he resigned after his public row with her in 1989, was taught at Oxford, under the influence of the school of linguistic analysis, to think clearly and identify nonsense. He has written a fine political memoir, full of clear thinking and very little nonsense, but its time may not yet have come: he currently makes too useful a scapegoat for the country's economic problems. Undoubtedly he made some mistakes, and concedes a few of them, but he was more often right than wrong.

John Maynard Keynes Vol 2: The Economist as Saviour 1920-1937

by Robert Skidelsky
Macmillan, £20

The author can hardly have imagined that publication of this second volume in his grand biography would be so timely, but the theories Keynes was propounding in the 1920s are seen as particularly relevant again today. It covers the period of Keynes's greatest influence and, though some of it is tough going for the general reader, it is a massive and powerful work, with a third volume to come.

O Canada!

by Jan Morris
Robert Hale, £12.95

No living writer can sum up the character, the essence, the pith of a place more precisely and more stylishly than Jan Morris. Here she tackles Canada, which is as difficult to portray in words as any place on earth, but its obvious characteristic—its colossal size—can be made to seem irrelevant by concentrating on some of its components. Canada is a country, she wisely notes, whose parts are greater than its whole, and one which deserves better of itself. This sympathetic study may scratch a layer off its natural diffidence.

HARDBACK FICTION

Fraud

by Anita Brookner
Jonathan Cape, £14.99

Anna Durrant, a middle-aged woman living alone in apparently comfortable circumstances, is missing. Why? The unravelling of this conventional mystery leads inevitably into typical Brookner territory: a woman blighting her life by looking after her ailing mother, but concealing frustration, anger and despair with the elements of good taste and discreet gentility. The fraud of the title is what has been practised on her, but the claustrophobic atmosphere has been so powerfully drawn that the attempt at escape seems incredible.

Angels and Insects

by A. S. Byatt
Chatto & Windus, £14.99

Here are two short novels. The first, *Morpho Eugenia*, describes a naturalist's passion for a dancing partner who proves to be less than gracious as a wife. He reacts by taking up with a spinster who helps him with his entomology. The second novel, *The Conjugal Angel*, is about Victorian ladies in Margate who indulge in spiritualism. One of them is real. Mrs Jesse, in whose parlour the seances are held, is the sister of Lord Tennyson, betrothed to the poet's friend Arthur Hallam, the subject, after his death, of *In Memoriam*. Thus is the scene set for another of Byatt's literary diversions.

Driving Force

by Dick Francis
Michael Joseph, £14.99

"I had told the drivers never on any account to pick up a hitch-hiker but of course one day they did, and by the time they reached my house he was dead." Thus begins another Dick Francis racing thriller, set this time among the operators of a fleet of motor horseboxes but quickly developing into a complex plot with enough twists to keep the pages turning until the inevitable surprise at the end.

PAPERBACK NON-FICTION

Nicholas II—Last of the Tsars

by Marc Ferro
Penguin, £7.99

The major part of this book is a well researched history of the stubborn resistance of the last Russian Tsar to the changes that wars and revolutions were bringing, the story of a man hopelessly ill equipped to cope with the dramatic events of his time. In the last section, an intriguing historical thriller, the author suggests that Nicholas may not have been killed in the way we have been told.

Autobiographies 1 & 2

by Sean O'Casey
Papermac, £12.99 each

Sean O'Casey wrote his autobiography in six books, between 1934 and 1954, the last being published 10 years before he died at the age of 80. He paints vivid pictures of the Ireland of his youth, of his theatrical successes with Dublin's Abbey Theatre, and of his final decades in voluntary exile.

Odd Jobs

by John Updike
Penguin, £12.99

Here is a novelist who agreeably confesses that he cannot live within the anchorite's cell of a novel all the time. He needs the reassurance of proofs coming and going, of postage and phoning, of input and output, all the discreet fuss of periodical publishing. The happy result is this collection of Updike's journalism, wide-ranging and acutely observed.

Three Letters from the Andes

by Patrick Leigh Fermor
Penguin, £4.99

In 1971 the author took part in a journey into the high Andes of Peru. He had, he recalls, no particular task during the journey except for looking after the Primus stove, so he wrote a description of the expedition's travels in the form of three long letters to his wife. Fortunately they were not written just for her, because they constitute a model of graceful travel writing.

PAPERBACK FICTION

Trilogy of Death

by P. D. James
Penguin, £8.99

These three crime novels were written between the early 1970s and early 1980s and show the author at the top of her form. The earliest, *An Unsuitable Job for a Woman*, introduces Cordelia Gray, who inherits a detective agency and a case investigating the apparent suicide of a Cambridge student. In *The Skull Beneath the Skin* she is hired to protect an actress from death threats. The third mystery, *Innocent Blood*, follows the frightening consequences of a teenager's search for her real parents.

The Summer of the Royal Visit

by Isabel Colegate
Penguin, £5.99

Towards the end of her reign Queen Victoria is to make a visit to a provincial city, whose streets were well suited to a leisurely procession of open carriages and polished breastplates, but the natural excitement such an event brings is diverted by rivalries provoked by plans for a new hotel. Isabel Colegate provides a wonderful sense of time and place, and caps it with a sudden and dramatic climax.

Dunster

by John Mortimer
Viking, £8.99

The character who gives his name to John Mortimer's novel is the rather wet hero's "friend" who insists on telling the truth as he sees it: contributing a biting review of his university Hamlet, stealing his wife who plays Ophelia, and publicly accusing his boss of a horrific war crime.

Comeback

by Dick Francis
Pan, £4.99

A succession of dead horses, skulduggery in a veterinary hospital and a diplomat with unusual powers of detection, threatened with a fate similar to the horses', are fashioned by Dick Francis into his 30th racing thriller, another certain winner.

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